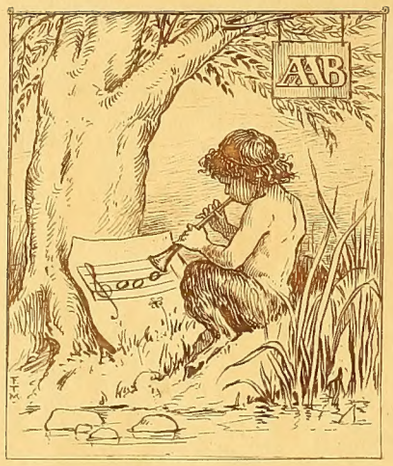

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Comment on Note 2508. I saw the Viennese children dance at the Boston Museum in 1848, the "Flower Dance" and the "Harvest Dance." In the first there were garlands of flowers. In the second sheaves of grain and autumn leaves, or what represented them. I had pictures of both. L. A. S. A.

Referring to the Viennese dancers, recalls the dancing school of Patrick Sullivan in Boston. At one of his exhibitions, possibly between 1853 and 1855, the Flower Dance was given by his pupils. I have a vague memory of taking part in it but distinctly remember the accompanying music which I think was given by Bond's band. I am interested to know if any of those taking part in the exhibition are living. M. C. B.

The recent references to the Continental Theatre, Kitty Blanchard, "Cinderella" and "The Black Crook" remind me of some interesting remarks by Frank Carlos Griffith, an old Boston boy, who was Mrs. Fiske's manager from 1897 to 1910, and who, when a pupil at the Dwight School, "suped," together with a classmate, at a matinée performance of the glass-slipper heroine, way back in the 60's, the pair appearing as diminutive lords in very gorgeous velvet, and with wigs that made them a sight to behold. Mr. Griffith says that as Prince Poppetti in "Cinderella," Kitty Blanchard's costume was made up of a short skirt which came to the knee, a sort of bolero jacket with red sleeves. a white waist, with a star in the centre of the breast, and a small hat with fluffy feathers. She wore green boots laced at the side, and round the calf of the leg a red velvet something which Mr. Griffith thinks might properly be called a "calflet." She made sad inroads on the susceptible heart of his schoolmate, while he himself was captured bodily by the large-eyed Louisa Meyer, who played the name part on that occasion. The latter also played Stalacta in "The Black Crook," which ran for nineteen weeks, or 135 performances, beginning Jan. 7, 1867. Fanny Davenport played Dundini in "Cinderella," "Nat" Jones played Buttoni, the page, and "Handsome Dan" Maguinnis, who had been the gas-man at Morris Brothers, succeeded John Davies as Alidoro, the tutor, and made a great hit.

Napier Lothian led the orchestra, and during the transformation scene played the "Calm" from the overture to "William Tell." I was thinking of this the other afternoon at the Colonial Theatre, when I sat watching "The Lady of the Slipper," for seated close at hand was Mr. Lothian himself, an exceedingly pleasant reminder of those happy days that are no more.

Life and the Drama used to be comparatively simple propositions, like

> Shallow rivers, to whose falls
> Melodious birds sing madrigals,

while now, responsive to the crying needs, or demands, of the modern spirit, we have profoundly philosophical plays of unflinching realism, patronized by earnest men and thoughtful women. The aim now seems to be to frighten people into being good, somewhat after the style of the old-school theologians. J. W.

The articles about the Globe and the Continental theatres have brought back memories of years ago. Mention has been made of Mrs. Waller. I must have seen her several times, for I find a memorandum among my old papers which reads:

GLOBE THEATRE.

Monday Evening, May 1, 1876,
"Guy Mannering."
Meg Merrilies.....Emma Waller
Tuesday and Wednesday Evenings,
"Guy Mannering."
Thursday and Friday Evenings,
"Othello."
Saturday Afternoon,
"Guy Mannering."
Saturday Evening,
"Macbeth."

Do any of your readers recall Mrs. Waller and her vigorous acting? D. E. H.

Trans. — Dec. 13. 1913

The first performance of Augustin Daly's new dramatization of "Guy Mannering," made by Robert W. Chambers, has been postponed until Friday evening, March 12. The original music which Henry R. Bishop wrote for Daniel Terry's dramatic version of Scott's novel will be played, in addition to thirty new numbers by Ecke. The cast will include Miss Rehan as Meg Merriles, Herbert Gresham as Dandie Dinmont, John Craig as Colonel Mannering, George Clarke as Dirk Hatterraick, Sidney Herbert as Gilbert Glossin, and Tyrone Power as Dominie Sampson.

1897

Dec 17, 1880 BRISTOL.

NEW THEATRE ROYAL.—Managers, Messrs George and James Macready Chute.—The appearance of Mr Sims Reeves, on Monday and Wednesday, drew together two immense audiences, the whole of the tickets, including those for the gallery, having been disposed of prior to the opening of the doors. On Monday evening *Guy Mannering* was produced, and generally represented in a very satisfactory manner. It is needless to state that the reception accorded Mr Sims Reeves was most enthusiastic, more so, perhaps, from the fact that his entrance was preceded by the singing, with Madame Alice Barth, of "The Echo Duet," from which it was obvious that the great tenor was in unusually good form. In the course of the performance he introduced several of his favourite ballads, of which we may particularise "Tom Bowling," which was given with all that delicacy of expression which has gained Mr Reeves the foremost place amongst English tenors. The applause was immense, but the vast audience, from the first, seemed to realise the fact that Mr Sims Reeves is not an "encore" man. Madame Alice Barth sang very nicely as Julia Mannering, and Miss Lucy Franklein was a thoroughly charming Lucy Bertram. Mr George Chute played Dandie Dinmont very well, and Mr Reeves, substituting for the usual "Hollos!" the ballad of "The Pilgrim of Love," scored one by his first speech, "Where's that fellow was shouting." Mr E. M. Robson was the Dominie, and Mr Charles Arnold was a very desirable Colonel Mannering. A most powerful performance was Miss E. Rudd's Meg Merrilies, and for her final scene she was rewarded with a most unanimous burst of applause. Mr George Fox acted well as Gabriel, and sang Shield's "Wolf" admirably. Flora was made the most of in every way by Miss Nellie Bouverie, and Mr Edward Major was thoroughly successful as Dirk Hatterack. A complete choir did considerable justice to "The Winds whistle Cold" and "The Chough and Crow," and the usual overture was so well rendered by Mr George Chapman's orchestra as to gain a round of applause. On Wednesday evening the performance commenced with a concert, in which Mr Herbert Reeves was announced to make his first appearance in this city. The overture was followed, however, by an announcement from Mr E. S. Gofton (the Stage-Manager) to the effect that Mr Herbert Reeves was suffering from a relaxed throat, and would be unable to appear. For a moment there was silence, but a voice from the gallery announced, for the benefit of the audience, "Just like his father!" and there was a good-natured roar of laughter, after which everything went as smoothly as could be desired. *The Beggars' Opera* followed the concert, and was admirably played throughout, Mr Sims Reeves personating Captain Macheath.

THE GLOBE

MR. ARTHUR CHENEY ..... **PROPRIETOR**
MR. W. R. FLOYD ..... **MANAGER**

LAST WEEK

OF THE ENGAGEMENT OF

Miss CUSHMAN

Who will appear in her world-renowned impersonation of

MEG MERRILES.

MONDAY, NOV. 27, '71,

AND EVERY EVENING DURING THE WEEK;

Also, SATURDAY AFTERNOON,

Will be presented Daniel Terry's Musical and Romantic Drama, in 3 acts, entitled

GUY MANNERING

Or--The Gypsey's Prophecy.

WITH APPROPRIATE SCENERY AND ACCESSORIES, THE ORIGINAL MUSIC COMPOSED BY SIR HENRY BISHOP, AND THE FOLLOWING

UNEQUALLED CAST:

MEG MERRILES ..... **Miss CUSHMAN**
Colonel Mannering ..... **Mr. W. E. Sheridan**
Dandie Dinmont ..... **Mr. G. C. Boniface**
Dominie Sampson ..... **Mr. J. W. Jennings**
Dirk Hatteraick ..... **Mr. H. F. Daly**
Henry Bertram ..... **Mr. Colin Stuart**
Gilbert Glossin ..... **Mr. E. B. Holmes**
Bailie Mucklethrift ..... **Mr. J. B. Fuller**
Gabriel ..... Gipsies. ..... **Mr. C. A. McManus**
Sebastian ..... Gipsies. ..... **Mr. W. F. Owen**
Franco ..... Gipsies. ..... **Mr. Willie Seymour**
Jock Jabos ..... **Mr. H. Meredith**
Sergeant McRae ..... **Mr. D. S. Harkins**
Farmer Harrow ..... **Mr. J. H. Howland**
Farmer Flail ..... **Mr. E. Stuart**
Lucy Bertram ..... **Mrs. Thos. Barry**
Julia Mannering ..... **Miss Josie Orton**
Flora ..... **Miss Ada Gilman**
Mrs. McCandlish ..... **Mrs. A. Hind**
Zillah, a Gypsey Girl ..... **Miss Amy Ames**
Farmers, Gypsies, Smugglers, Soldiers, &c .... **by** ..... **Numerous Auxilliaries**

Preceding the Drama, Sir Henry Bishop's original Overture to "GUY MANNERING" by the Globe Orchestra, under the direction of CHARLES KOPPITZ, and incidentally, the Musical Gems:—

"*The Winds Whistle Cold*;" "*Echo Duett*;" "*Rest thee Babe, rest thee*;" "*The Fox jump't over the Parson's gate*;" "*The Chough and Crow*;" "*Follow him*;" will be rendered by the Characters, assisted by a most efficient Chorus.

AN EXTRA MATINEE

WILL BE GIVEN ON

THURSDAY, THANKSGIVING DAY,

WHICH OCCASION WILL BE SIGNALIZED BY

Miss CUSHMAN'S

ONLY APPEARANCE IN COMEDY.

In compliance with numerous urgent solicitations, this eminent artiste will appear as

MRS. SIMPSON,

In Poole's most popular Comedy of "**SIMPSON & CO.**"

MEG MERRILES MATINEE on Saturday at 2.

PRICES:

Admission	**75 Cts**	**Family Circle**	**50 Cts**
Orchestra Stalls	**$2.00**	**Reserved Seats in Family Circle**	**75 Cts**
Reserved Seats in Balcony and Parquet Circle	**$1.50**	**Proscenium and Family Boxes, according to location,**	**$8, $10, $12, and $15**
Reserved Seats in Dress Circle	**$1.00**		

Box Office open daily, from 8 1-2 a.m. till 10 p.m., where seats can be secured one week in advance.

☞ Parties purchasing tickets during the day will add greatly to their convenience by entering in the evening from Essex street.

Doors open at 2 and 7 P. M. ..... **Performance commences at 2.30 and 7.30**

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Songs, Duett, Glees & Choruses,

In the Musical Play of

GUY MANNERING

OR

The Gipsey's Prophecy;

as Performed at the

THEATRE ROYAL COVENT GARDEN,

Composed & Arranged

for the

Piano Forte,

BY

Thos. Attwood

AND

HENRY R. BISHOP,

Also the Additional Songs Sung by Mrs. Matthews & Mr. Braham, Composed by H.R. Bishop.

Composer & Director of the Music, to the Theatre Royal Covent Garden.

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Overture

alla Scozzese

To

GUY MANNERING

or the

Gipseys Prophecy.

at the

Theatre Royal Covent Garden.

Composed Selected & Arranged

BY

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Eng. Sta. Hall

Pr. 2/ —

London Publish'd by Goulding D'Almaine Potter & Co. 20 Soho Sq. & to be had at 7 Westmorland St. Dub

♩=56 of Maelzel's Metronome.

ADAGIO.

ff

p

f

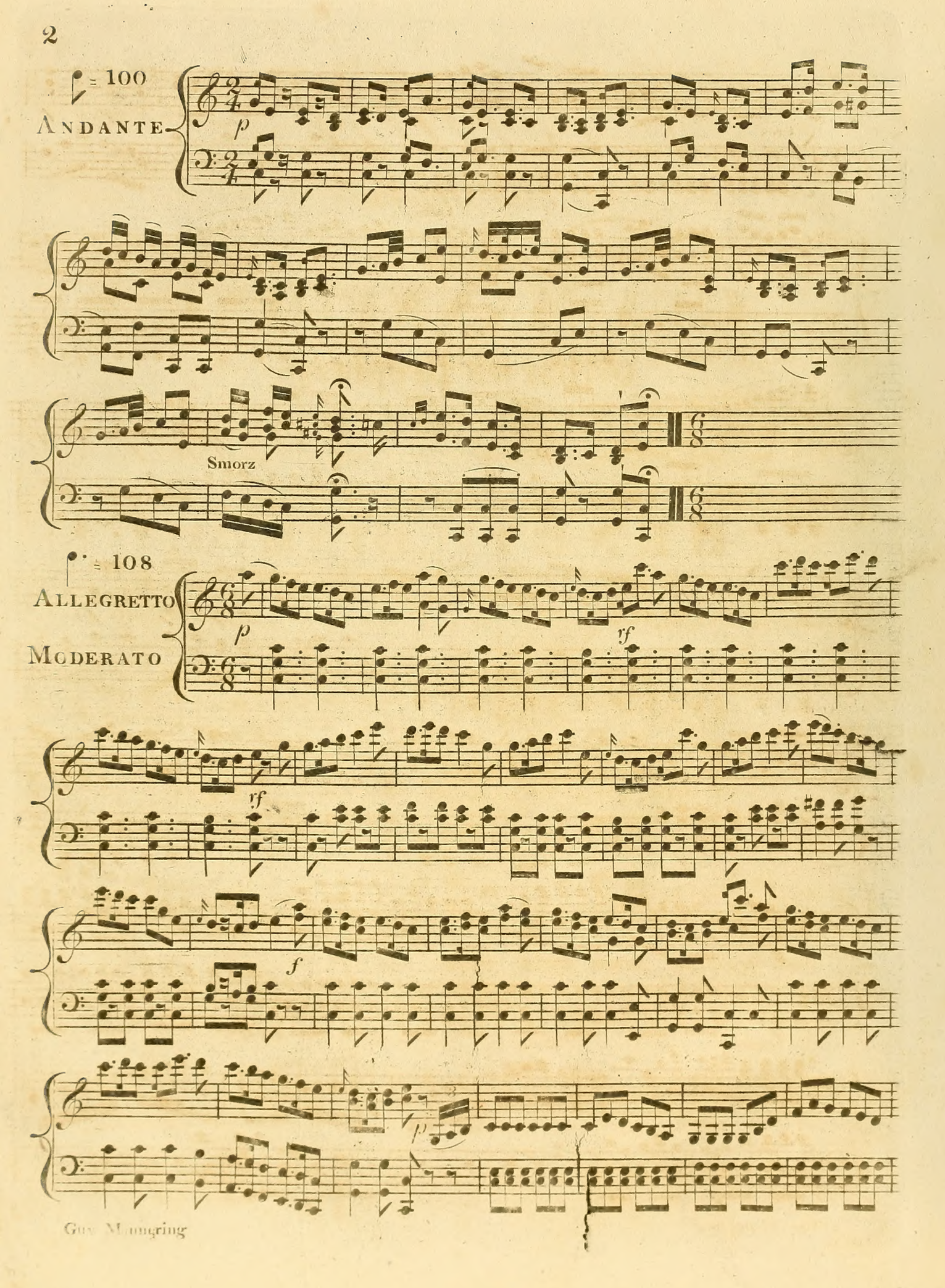
p

f

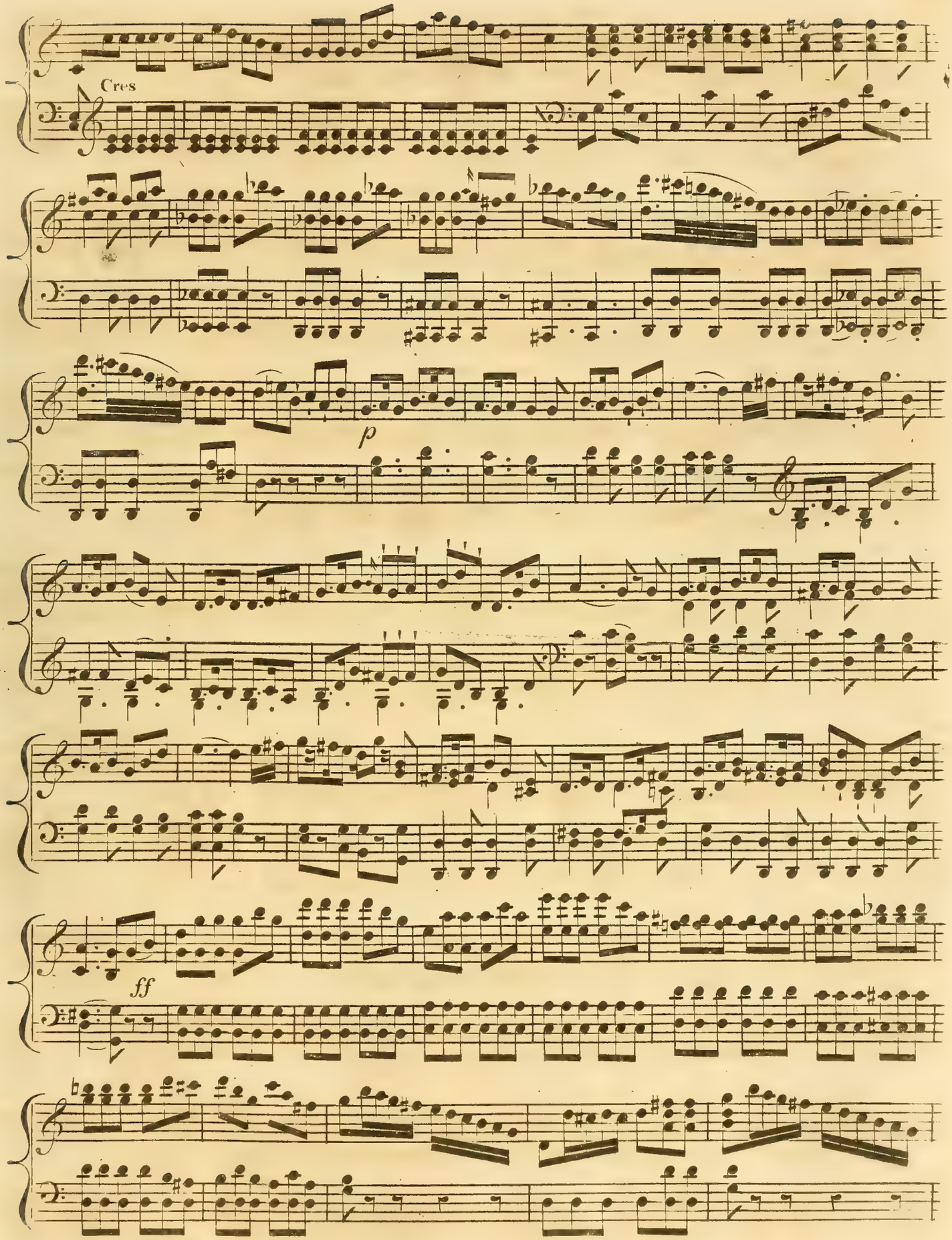
p

Dol

Calando



Gustav Mannigring


Cres
p
ff

dim p

pp

Cres

f

8

loco

rf rf rf rf p

f

Segue Subit

Guy Mannering

♩ = 60

LARGHETTO CANTABILE

p Dol

f

p

f

p Dol

rf Cres

f

p

pp

f

ff

♩ = 108

ALLEGRETTO MODERATO

p

Cres

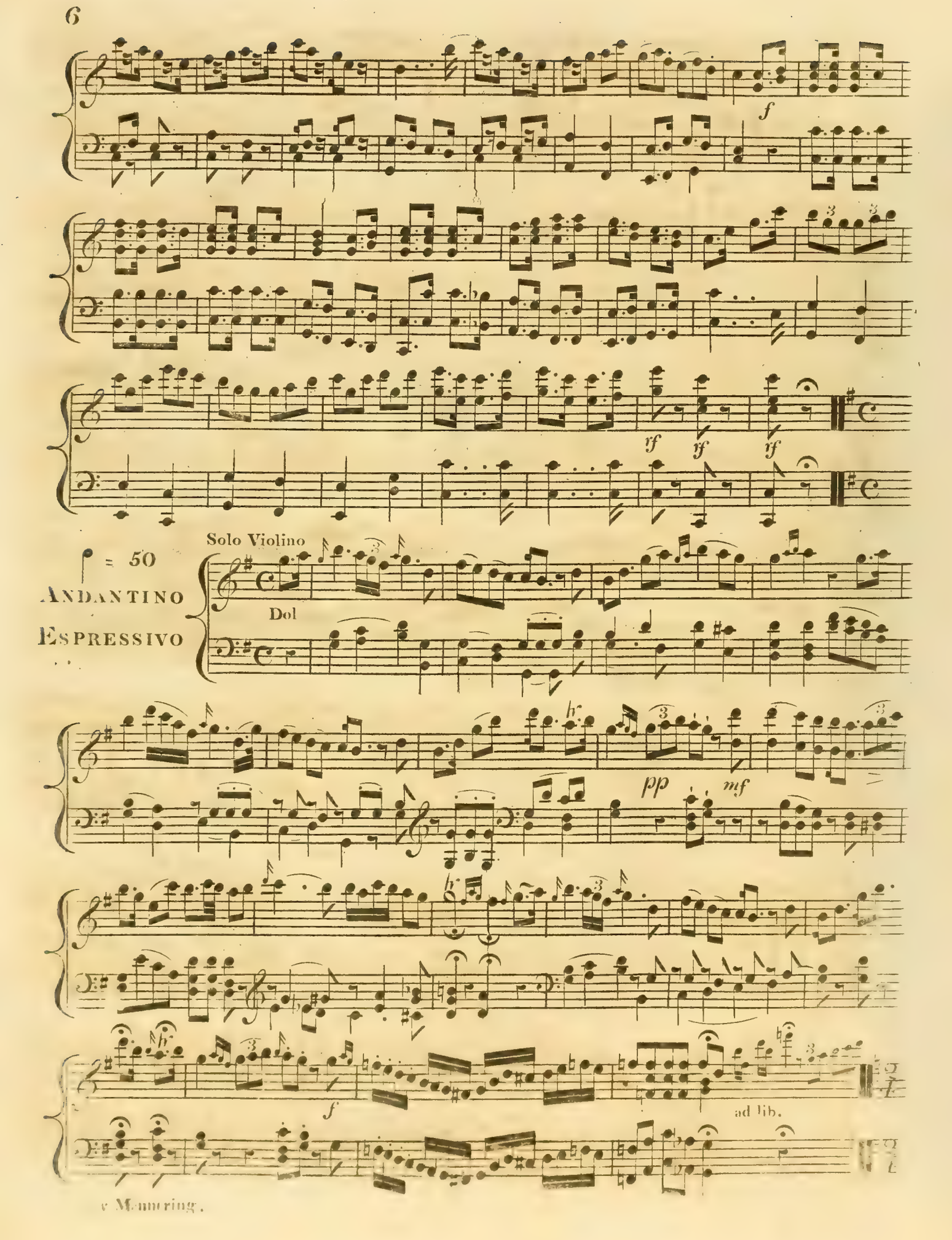
8

p

loco

Solo

Guy Manneering


f
rf
rf
rf
Solo Violino
♩ = 50
Andantino
Espressivo
Dol
pp
mf
f
ad lib.

♩ = 132.

ALLEGRO VIVACE.

8

p

loco

f

p

f

ff

8

p

cres

loco

FINE.

Guy Mannering.

THE WINDS WHISTLE COLD

Glee

For Three Voices

Viz. Alto, Tenor & Bass

in the

Musical Play

Called

GUY MANNERING

or the

Gipsey's Prophecy

the Words by D. Terry, Esq.

Performed at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall. Pr. 2/6

London Published by Goulding, D'Almaine Potter & Co. 20, Soho Square, & to be had at 7, Westmorland Str. Dublin.

♩ = 69

ALLEGRO MODERATO

f

ff

Guy Mannering

Original Key E

(This Glee may be had arranged for Two Sopranos & a Bass, with appropiate words.)

ALTO.

TENORE.

BASSO.

PIANO FORTE.

Dol

The winds whistle cold, and the stars glimmer red, The flocks are in

Dol

The winds whistle cold, and the stars glimmer red, The flocks are in

Dol

The winds whistle cold, and the stars glimmer red, The flocks are in

pp

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

fold, and the cattle in shed; The winds whistle cold, and the stars glimmer

red, The flocks are in fold, and the cattle in shed_ _! The

red, The flocks are in fold, and the cattle in shed_ _! The

red, The flocks are in fold, the cattle in shed_ _! The

Guy Mannering

CHORUS

flocks are in fold, and the cattle in shed! The winds whistle cold, and the

flocks are in fold, and the cattle in shed! The winds whistle cold, and the

flocks are in fold, and the cattle in shed! The winds whistle cold, and the

p

stars glimmer red, The flocks are in fold, and the cattle in

stars glimmer red, The flocks are in fold, and the cattle in

stars glimmer red, The flocks are in fold, and the cattle in

cres

shed; The winds whistle cold, and the stars glimmer red, The

cres

shed; The winds whistle cold, and the stars glimmer red, The

cres

shed; The winds whistle cold, and the stars glimmer red, The

cres

pp f pp

flocks are in fold, and the cattle in shed! The flocks are in fold and the

pp f pp

flocks are in fold, and the cattle in shed! The flocks are in fold and the

pp f pp

flocks are in fold, the cattle in shed! The flocks are in fold and the

pp cres f pp

cattle in shed_ _

cattle in shed_ _ SOLO.

cattle in shed_ _ When the hoar frost was chill upon moorland and

pp

SOLO. p

When the hoar frost was

SOLO. p

When the hoar frost was

hill, And was fringing the Forest bough, and was fringing the Forest bough_ _ _

Guy Mannering

cres pp

chill upon moorland and hill And was fringing the Forest bough Our Fathers wou'd

cres pp

chill upon hill And was fringing the Forest bough Our Fathers wou'd

cres pp

upon hill And was fringing the Forest bough Our Fathers wou'd

cres pp

cal?

trowl the bonny brown bowl the bonny bonny brown bowl the bonny bonny brown

cal?

trowl the bonny brown bowl the bonny bonny brown bowl the bonny brown

cal?

trowl the bonny brown bowl the bonny bonny brown bowl the bonny bonny brown

cal?

CHORUS

pp f

bowl And so will we do now and so will we do now and so will we and

pp f

bowl And so will we do now and so will we do now and so will we and

pp f

bowl And so will we do now and so will we do now and so will we and

ppp f

so will we and so will we do now, Jolly hearts _ _ _ _ _ _ And so will we do

so will we and so will we do now, Jolly hearts Jolly hearts Jolly hearts, And so will we do

so will we and so will we do now, Jolly hearts Jolly hearts Jolly hearts, And so will we do

now Jolly hearts Jolly hearts Jolly hearts, And so will we do now!

now Jolly hearts Jolly hearts Jolly hearts, And so will we do now!

SOLO

now Jolly hearts _ _ _ _ _ _ And so will we do now! Gaffer Winter may

SOLO

'Twill be long 'twill be long ere he freeze the bold bold

SOLO

'Twill be long 'twill be long ere he freeze the bold bold

seize upon milk in the pail _ _ _ _ _ 'twill be long ere he freeze the bold bold

Guy Mannering

brandy the brandy and ale,

brandy the brandy and ale,

brandy the brandy and ale, For our Fathers our Fathers so bold, They laugh'd at the

pp

dol

For they

dol

For they

dol

cold, When Boreas was bending his brow, When Boreas was bending his brow! - - - -

dol

cal?

CHOS.

pp

quaff'd mighty Ale and they told a blythe tale, they told they told a blythe tale And

cal?

pp

quaff'd mighty Ale and they told a blythe tale, they told a blythe - - tale And

cal?

pp

- - - and they told a blythe tale, they told they told a blythe tale And

cal?

ppp

so will we do now and so will we do now and so will we and so will we and so will we do

so will we do now and so will we do now and so will we and so will we and so will we do

so will we do now and so will we do now and so will we and so will we and so will we do

now Jolly hearts _ _ _ _ _ _ And so will we do now Jolly hearts Jolly hearts Jolly

now Jolly hearts Jolly hearts Jolly hearts And so will we do now Jolly hearts Jolly hearts Jolly

now Jolly hearts Jolly hearts Jolly hearts And so will we do now Jolly hearts _ _ _ _ _ _

hearts; And so will we do now.

hearts; And so will we do now.

And so will we do now.

8

FINE

Guy Manneering

LORD HENRY

Sung by

Mrs Matthews

in the Musical Play of

Guy Mannering

or the Gipsey's Prophecy, at the

THEATRE ROYAL COVENT GARDEN

the Words by D. Terry Esq.r

Composed by

T. ATTWOOD.

Pr. 1/6

London Published by Goulding D'Almaine Potter & Co. 20 Soho Square; & to be had at 7 Westmorland St Dublin

ALLEGRETTO

p mf f p

In ancient times in Britain's Isle, Lord Hen = ry well was known; No Knight in

all the land more fam'd or more deserv'd re = nown. His heart was

all on Honour bent He ne'er could stoop to Love, no Lady in the land had pow'r . His

sf

frozen heart to move his heart to move - - - - - - - his heart to move - - - -

sf

- - - his heart - - - - - - - - - - - - - - his heart - his heart to

f

sf

Guy Mannering.

move his heart to move - - - his heart to move

f

2d. VERSE.

Yet in that bosom deem'd so stern, The

p

kindest feelings dwelt; Her tender tale, when Pi = ty told, It

never fail'd to melt. But for no idle passion form'd, His

ad lib: a tempo

high heroic mood Glory's subblimer charms alone With lover's ardour woo'd with ardour

ad lib:

woo'd - - - - - - - with ardour woo'd - - - - - - with ar = = = = =

sf sf

= = = = = = = = = = = = = = dour woo'd with ardour woo'd with ar = dour

f f

woo'd - - - with ar = = dour woo'd.

Guy Mannering.

The Fox jumpt over the Parson's Gate

Quintetto

(finale to the first Act)

Sung by

MISS STEPHENS MISS MATTHEWS

Mr Liston Mr Norris & Mr Tinney

the Words by I. N. Guy Mannering or the GIPSEY'S PROPHECY D. Terry Esq.

at the Theatre Royal Covent Garden

Composed by

HENRY R. BISHOP.

Pr 2/6

London Publishd by Goulding D'Almaine Potter & Co. 20 Soho Square & to be had at 7 Westmorland St Dublin

ALLEGRETTO
MODERATO
UN POCO
ANDANTE.

♩= 92.

f p Clar:

Sampson. (Mr Liston)

The Fox jumpt o=ver the Parson's Gate, And stole his

f rf p

Poultry from under his nose O ho quoth the Parson who popt out his pate A good fat hen and away sh

Miss Mannering
(Miss Matthews)

dol

goes. Calm - - - - - - La = = dy calm your troubled breast Be = neath our

dol pp

dol

roof of Friendship rest, Beneath our roof our roof of Friend = = ship

rest, There say what most - - may soothe There say what most may soothe your

Sampson.

woes "A good fat hen, A good fat hen. A good fat hen and away she goes.

smorz.

Miss Bertram.
(Miss Stephens)

♩ = 63.

ALLEGRO
MODERATO

Friendship thou can'st balm impart, To the wounded,

pp

suff'ring heart A mourner to thy roof... to thy roof.. I fly; And

then should si = lent tears intrude, The gleam of glist'=ning gratitude shall

Miss Mann^g.

light the drops shall light the drops in sorrows eye!... Then a = =

cres

p

Miss Manner g

= way with old care, let the dullard go drown, Mirth and pleasure lifes short rosy

Farmer Harrow, (Mr Norris)

pp

Then a = way, let the dullard go drown, Mirth and pleasure lifes short rosy

Farmer Flail, (Mr Tinney)

pp

Then a = way, let the dullard go drown, Mirth and pleasure lifes short rosy

pp

moments should crown, For what gain or what good e'er from sorrow a = rose!

f

moments should crown, For what gain or what good e'er from sorrow a = rose! A

moments should crown, For what gain or what good e'er from sorrow a = rose!

cres

mf

(Sampson)

good fat Hen, and a = = way she goes A good fat Hen, and a = = way she goes

p

cres

mf

p

Guy Mannering.

♩ = 104. ALLº SPIRITOSO.

Miss Bertram.

Let's re = joice! It doth beseem us Let's re = joice! It doth beseem us let's re =

Miss Mannering.

Let's re = joice! It doth beseem us Let's re = joice! It doth beseem us let's re =

Sampson.

Let's re = joice! It doth beseem us Let's re = joice! It doth beseem us let's re =

Farmer Harrow.

Let's re = joice! It doth beseem us Let's re = joice! It doth beseem us let's re =

Farmer Flail.

Let's re = joice! It doth beseem us Let's re = joice! It doth beseem us let's re =

ALLº SPIRITOSO.

jovial Exul = temus Ex = ul = temus! Hence, ye sor = did and litigious Hence ye

jovial Exul = temus Ex = ul = temus!

jovial Exul = temus! Exul = temus Ex = ul = temus!

jovial Exul = temus Ex = ul = temus!

jovial Exul = temus Ex = ul = temus!

Guy Mannering.

pp cres

sor = = did and li = = tigious Hence op pres = = sion hence op =

pp cres

Hence op pres = = sion hence op =

Pro = = digious!

pp

Hence op pres = = sion hence op = = =

pp

Hence op pres = = sion hence op = = =

ppp

= = pres = = sion hence - - f Hence - - - - - - - op = pression p

= = pres = = sion hence - - f Hence op = = pression op = pression p

Pro = = di = gious! Ex = ul = temus Ex = ul = = te = =

cres f Hence op = = pression op = pression p

= = pres = = sion hence - - f Hence op = = pression op = pression p

cres f p

pp cres

Hence! Hence op = = pres = = sion Hence op = = pres = = sion

pp cres

Hence! Hence op = = pres = = sion Hence op = = pres = = sion

= = mus. Pro = = digious!

pp cres

Hence! Hence op = pres = = sion Hence op = = = pres = = sion

pp cres

Hence! Hence op = pres = = sion Hence op = = = pres = = sion

ppp cres

f ff

Hence! Hence op = pres = = = = = = = = sion Hence! hence op = pression

f ff

Hence! Hence op = pres = sion Hence op = = pres = sion Hence! hence op = pression

(Speaking) ff

Prodigious! Ex = ul = temus Ex = ul = = = te = = = mus Pro = = digious

f ff

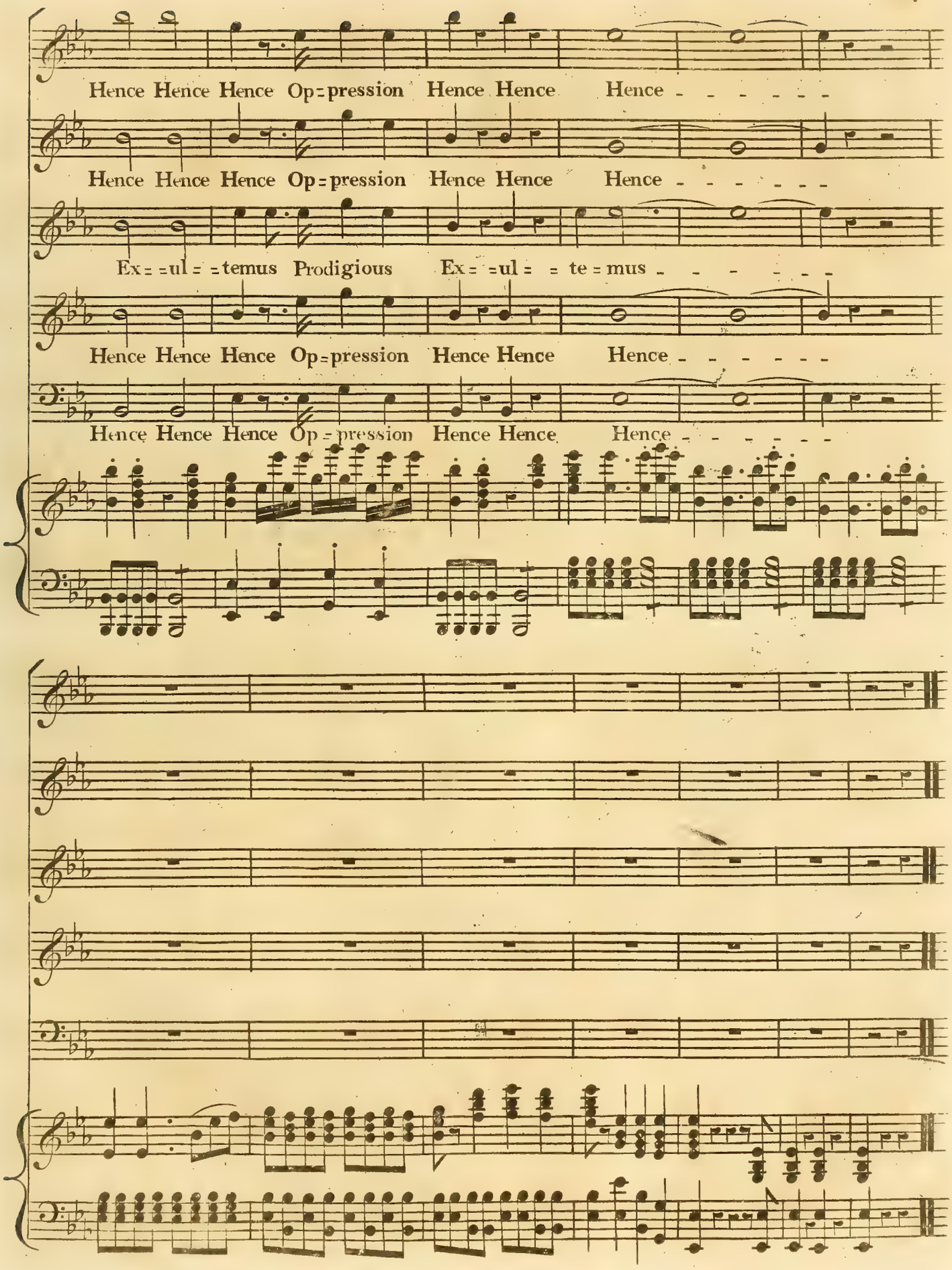
Hence! Hence op = pres = sion Hence op = = pres = sion Hence op = pression

f ff

Hence! Hence op = pres = sion Hence op = = pres = sion Hence op = pression

f ff

Guy M[illegible]



Guy Mannering.

Oh tell me love the Dearest hour.

Duett

Sung by

MISS MATTHEWS & Mr. SINCLAIR

in the

Musical Play

OF

GUY MANNERING

OR

The Gipsey's Prophecy

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Composed by

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall. Pr 1/6

London Publish'd by Goulding, D'Almaine Potter & Co. 20, Soho Squ. & to be had at 7, Westmorland St. Dublin.

♩ = 80

Harp, or Piano-Forte.

ANDANTINO.

GRAZIOSO.

p espress

dol

Calando

Julia.

Oh! tell me love, the dearest hour The parted anxious Lo = =ver knows When

pp

dol

pas=sion, with en = chanting pow'r, A = cross the faithful mem'ry throws Its

Largo.

sof = test brightest flame!

Largo.

sof = test brightest flame! 'Tis when he sings on some lone shore, Where

Henry.

tempo 1mo

Dol

Cres

Ec=ho's vo=cal spi = rits throng; Whose aë=ry voices o'er and o'er, On

Largo.

dear – lov'd thril=ling name.

Largo.

still and moonlight Lake pro=long The dear-lov'd thrilling name.

Soave

mf

tempo 1mo

Guy Mannering

TEMPO 1mo
dol espress

Julia.

When sor=row strikes her keenest dart, When Fortune's darkest

Henry.

When sor=row strikes her keenest dart, When Fortune's darkest

pp f p

f pp dol

frown we prove; Un=cloud=ed joys il=lume the heart, To hear fond Ec=ho

f pp dol

frown we prove; Un=cloud=ed joys il=lume the heart, To hear fond Ec=ho

mf pp dol

LARGO

hr ff

wak'd by love Our bo=soms faith pro=claim.

hr ff

wak'd by love Our bo=soms faith pro=claim.

Calando

LARGO

ff tempo 1mo

Memori

"Come, Dear Maid,"

SUNG BY

Mr. Sinclair,

In the Musical Play of

GUY MANNERING,

OR THE

Gipsey's Prophecy.

The Words by D. Terry, Esq.

at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP.

Pr. 1/6

London Publish'd by Goulding D'Almaine Potter & Co. 20 Soho Sq. & to be had at 7 Westmorland St. Dublin.

♩ = 100. Maelzel's Metronome.

ALLEGRETTO

MODERATO

Flauto

Armonica.

rf

rf

loco

f

rf

Guy Mannering.

*Original Key C.

Henry Bertram.

Be mine, dear Maid, This faithful heart, Can never prove un = true; 'Twere ea = sier far from

8

p Armonica

life to part, Than cease to live for you! Then turn thee not a = =

loco

8

f p

= way my love; Oh! turn thee not a = = way; For by the light of truth I swear! To

cres f

dol. Scherzoso. rf

love thee, night and day, love! To love thee, night and day, love! To love thee night and

loco 8

mf p

Guy Mannering.

day! To love thee! To love thee! To love thee, night and day, love! To love thee, night and

8

rf ff

day, love! To love thee, night and day, love!

loco

f ff

2d VERSE.

The Lark shall first for = get to sing, When morn unfolds the East, E'er I, by change, or

8

p Armonica

coldness, wring Thy fond confiding breast! Then turn thee not a =

loco 8

f p

= way my love; Oh! turn thee not a = = way; For by the light of truth I swear! To

8

cres

f

dol. Scheroso.

rf

love thee, night and day, love! To love thee, night and day, love! To love thee, night and

loco

8

mf

day! To love thee! To love thee! To love thee, night and day, love! To love thee, night and

rf

ff

day, love! To love thee, night and day, love!

loco

f

ff

Gard. Lithog.

A Young & Gallant Knight,

Sung by

Mr. SINCLAIR

in

Guy Mannering

or the Gipsey's Prophecy at the

Theatre Royal, Covent Garden

the Words by D. Terry Esq.

Composed by

HENRY R. BISHOP.

Pr 1/6.

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♩ = 132.

ALLEGRETTO

MODERATO

p f ff rf

(Henry Bertram.)

At Battle cry, or Beauty's sigh The Soldier feels de = =

p

dol

= = light, At Beauty's sigh, or Battle cry The Soldier feels de = light

f rf p mf

* Original Key E♭.

With ten = = der lay, - Or

p f ff p

da = = = = ring deed, He wins of Love, or Fame the meed, of Fame the

meed A young and gallant Knight, A young and gal = = lant Knight At

dol

pp

ad lib:

f

Beauty's sigh, Or Battle cry! A young and gal = lant Knight!

ff mf f

f f

In fiery In fiery field, The

p f p

foemen the foemen yield. Be = neath Be = = neath his fal = = = chion

cres f

8

dol adlib: Largo.

bright! - Then wel = = = come Then wel = = = come

p Largo. p Clar: Corni

Fag:

Tempo 1mo

Then wel = = come in - - his lau = = rel'd pride To La = = dy's

pp

Corni

Tempo 1mo

Calando

bow'r at Eve he'll glide at Eve at Eve he'll glide A

Calando

ad lib:

young and gallant Knight A young and gal = = lant Knight At Battle cry At

Beauty's sigh at Battle cry! or Beauty's sigh - - - - - - A young and gallant

Knight.

THE CHOUGH & CROW TO ROOST ARE GONE

the Celebrated

Gipsey Glee & Chorus?

Sung by

Mastr. Williams, Mrs. Sterling & Mr. Higmans

in the Musical Play of

Guy Mannering

or the Gipsey's Prophecy, at the

THEATRE ROYAL COVENT GARDEN

the Words by Joanna Baillie, the Music Composed by

Henry R. Bishop, Pr. 3s.

London Publish'd by Goulding D'Almaine Potter & Co. 20 Soho Squ. & to be had at 7 Westmorland St. Dublin.

ANDANTE LARGHETTO

♩ = 66.

p

Solo (Mastr. Williams) 1st Soprano.

The Chough and Crow to roost are gone, The Owl sits on the

pp

tree, The hush'd wind wails with feeble moan, Like Infant Cha=ri=ty

* This Glee may be had, Arranged by Mr Bishop, for three Voices.

Like - - In = = fant Cha = ri = ty Clar. The

L.H.

wild fire dances dances on the fen, The wild fire dances on the fen The

stacc.

red star sheds its ray, The red star sheds its ray, The red star sheds its ray, Up =

mf *p*

= rouse ye then, My merry merry men, It is our op'ning day; Up = = rouse ye then, my

CHORUS.

Soprano.

merry merry men, It is our op'ning day. Up = rouse ye then my merry merry men It

Alto.

Up = rouse ye then my merry merry men It

Tenore.

Up = rouse ye then my merry merry men It

Basso.

Up = rouse ye then my merry merry men It

is our op'ning day Up=rouse ye then my merry merry men It is our op'ning day It

is our op'ning day Up=rouse ye then my merry merry men It is our op'ning day It

is our op'ning day Up=rouse ye then my merry merry men It is our op'ning day It

is our op'ning day Up=rouse ye then my merry merry men It is our op'ning day It

Guy Mannering

cres ff

is our op'ning day, Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day

cres ff

is our op'ning day, Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day

cres ff

is our op'ning day, Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day

cres ff

is our op'ning day, Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day

cres - - - cen - - - - do ff

8 - - - - - - - - - -

Solo (Mrs Sterling) 2d Soprano.

Both Child and Nurse, are fast a=sleep, And clos'd is ev'=ry flow'r, And

pp sosten. dol

clos'd is ev'=ry flow'r, And wink=ing tapers faint=ly peep

High from my La = dy's bow'r; High - - from my Lady's bow'r; Be = wilder'd hinds with

ppp

shorten'd ken shrink on their mur = ky way shrink on their mur = ky way: Shrink

f

f

Soprano 1ma.

Uprouse ye then, my merry merry men, It is our op'ning day; Up=

Soprano 2da.

on their murky way. Uprouse ye then, my merry merry men, It is our op'ning day; Up=

Alto.

Tenore.

Basso.

p

pp

Guy Mannering.

CHOS.

ff

= rouse ye then my merry merry men It is our op'ning day, Uprouse ye then my merry merry men It

ff

= rouse ye then my merry merry men It is our op'ning day, Uprouse ye then my merry merry men It

ff

Uprouse ye then my merry merry men It

ff

Uprouse ye then my merry merry men It

ff

Uprouse ye then my merry merry men It

ff

p

is our op'ning day Up=rouse ye then, my merry merry men, It is our op'ning day It

p

is our op'ning day Up=rouse ye then, my merry merry men, It is our op'ning day It

p

is our op'ning day Up=rouse ye then, my merry merry men, It is our op'ning day It

p

is our op'ning day Up=rouse ye then, my merry merry men, It is our op'ning day It

p

is our op'ning day Up=rouse ye then, my merry merry men, It is our op'ning day It

p

cres ff

is our op'ning day Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day.

cres ff

is our op'ning day Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day.

cres ff

is our op'ning day Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day.

cres ff

is our op'ning day Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day.

cres ff Solo

is our op'ning day Uprouse ye then my merry merry men It is our op'ning day, It is our op'ning day Nor

cres cen - - - do ff pp

8

(Mr. Higman) Basso.

board nor gar = ner own we now Nor roof nor latch=ed door Nor

pp

dol

roof nor latch=ed door Nor kind mate bound by ho = ly vow, To

Stacc.

Guy Mannering.

dol

bless a good mans store, A good mans store! Noon lulls us in a

gloo=my den, And night is grown our day: And night is grown our day! And

Solo. Soprano 1ma

Uprouse ye then, my merry merry men, and use it as ye may; Up=

Solo. Soprano 2da

Uprouse ye then, my merry merry men, and use it as ye may; Up=

night is grown our day. Uprouse ye then, my merry merry men, and use it as ye may; Up=

= 50.

CHOS. LARGO SOSTENO

Tutti

ff

= rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

ff

= rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

ff

And use it as ye may!

ff

And use it as ye may!

ff

= rouse ye then, my merry merry men, and use it as ye may, And use it as ye may!

f

LARGO SOSTENO

Solo p ALLEGRETTO ♩ = 126.

Up = rouse ye then, my merry merry men, It is our op'ning day Uprouse ye then, my

Solo p

Up = rouse ye then, It is our op'ning day Uprouse ye then, my

Solo p

Up = rouse ye then, It is our op'ning day Uprouse ye then, my

pp stacc.

ALLEGRETTO

Guy Mannerin.

CHOS

Tutti

merry merry men, It is our op'ning day! Up = rouse ye then, my merry merry men It

merry merry men, It is our op'ning day! Up = rouse ye then, my merry merry men It

Up = rouse ye then It

Up = rouse ye then It

Tutti

merry merry men, It is our op'ning day! Up = rouse ye then It

is our op'ning day Up = rouse ye then, my merry merry men, It is our op'=ning

is our op'ning day Up = rouse ye then, my merry merry men, It is our op'=ning

is our op'ning day Up = rouse ye then, my merry merry men, It is our op'=ning

is our op'ning day Up = rouse ye then, my merry merry men, It is our op'=ning

is our op'ning day Up = rouse ye then, my merry merry men, It is our op'=ning

cres

Solo. *p*

day! Up=rouse ye then, Up=rouse ye then, my merry merry men, my merry merry

Solo. *p*

day! Up=rouse ye then, my merry merry

day!

day!

Solo. *p*

day! Up=rouse ye then, my merry merry

pp

cres CHOs *f*

men, Up=rouse ye then, Up=rouse ye then, my merry merry merry merry men. Up =

cres *f*

men, Up=rouse ye then, Up=rouse ye then, my merry merry merry merry men. Up =

f

Up =

cres

men, Up=rouse ye then, Up=rouse ye then, my merry merry merry merry men.

cres cres *f*

Tutti

= rouse ye then, my merry merry men, It is our op'=ning day! Up = rouse ye then, my

= rouse ye then, my merry merry men, It is our op'=ning day! Up = rouse ye then, my

= rouse ye then, my merry merry men, It is our op'=ning day! Up = rouse ye then, my

f

Up = rouse ye then, It is our op'=ning day! Up = rouse ye then, my

Tutti *f*

Up = rouse ye then, It is our op'=ning day! Up = rouse ye then, my

p

merry merry men It is our op'=ning day! It is our op'=ning day, It

p

merry merry men It is our op'=ning day! It is It is It

p

merry merry men It is our op'=ning day! It is It is It

p

merry merry men It is our op'=ning day! It is It is It

p

merry merry men It is our op'=ning day! It is It is It

p

pp

is our op'=ning day. My merry merry merry merry merry merry men, It

pp

is our op'=ning day. It is It is It

pp

is our op'=ning day. It is It is It

pp

is our op'=ning day. It is It is It

pp

is our op'=ning day. It is It is It

pp

ppp

is our op'ning day It is It is It is our op'ning day, It

ppp

is our op'ning day It is It is It is our op'ning day, It

ppp

is our op'ning day It is It is It is our op'ning day, It

ppp

is our op'ning day It is It is It is our op'ning day, It

ppp

is our op'ning day It is It is It is our op'ning day, It

Clar:

ppp

decres

is It is It is our op'ning day - - - - - - - - - -

decres

is It is It is our op'ning day - - - - - - - - - -

decres

is It is It is our op'ning day - - - - - - - - - -

decres

is It is It is our op'ning day - - - - - - - - - -

decres

is It is It is our op'ning day - - - - - - - - - -

Fag:

dim.

CALEDONIA, NATIVE LAND!

Sung

with the Highest Applause

BY

Mr. Sinclair,

in the

Musical Play

OF

GUY MANNERING

OR

the Gipsey's Prophecy.

the Words by D. Terry Esq.

at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP.

Ent. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden Pr. 1 6

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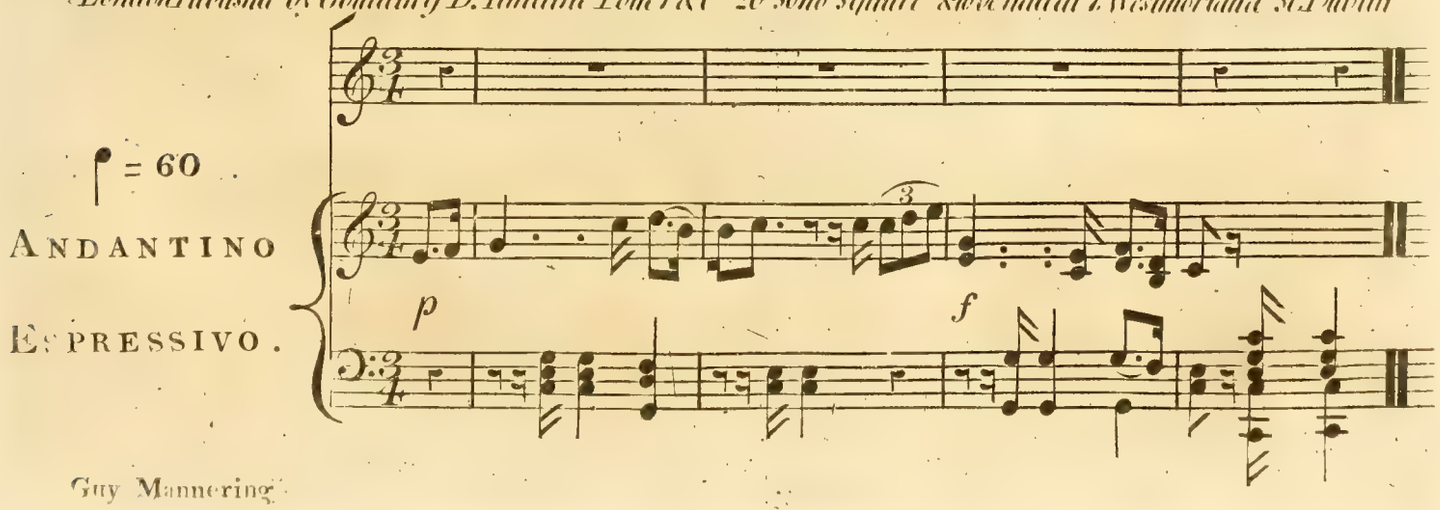

Henry Bertram.

Native Land! I'll love thee e=ver, Let me raise the wel= come

p *pp*

strain, Mine were banish'd feet that ne=ver Hop'd to press thy turf a=

hr

f *pp*

= gain! Now these eyes illum'd with glad=ness, As they scan'd thy beauties

f *pp*

dol *f* *hr*

o'er, Ne'er a=gain shall melt in sad=ness; Parting to re=turn no

dol f hr

more! Ca=le=do=nia! native Land Native Land! I'll love thee

pp f pp

2d Verse.

e=ver! Native Land! tho' fate may

f ff p pp

dol

ba=nish And command me far to part, Never can thy mem'ry

3 f 3 hr f

vanish From this glow=ing grate=ful heart! Let an

f

Guy Mannering

f dol

In = = dian solstice burn me, Or the snows of Norway chill! Hither

f *p* dol

still my heart I turn thee, Here! my Coun=try thou art still! Ca=le=

= do = nia! na=tive Land Native Land! I'll love thee ever!

pp *f* *pp* *f*

ff

The Love that's born of Gratitude.

AIR

Sung by

MISS STEPHENS

in the

Musical Play

OF

GUYMANNERING

or the

Gipsey's Prophecy,

the Words by D. Terry Esqr.

at the

Theatre Royal, Covent Garden,

Composed by

T. ATTWOOD.

Ent Sta Hall

Pr 1/6

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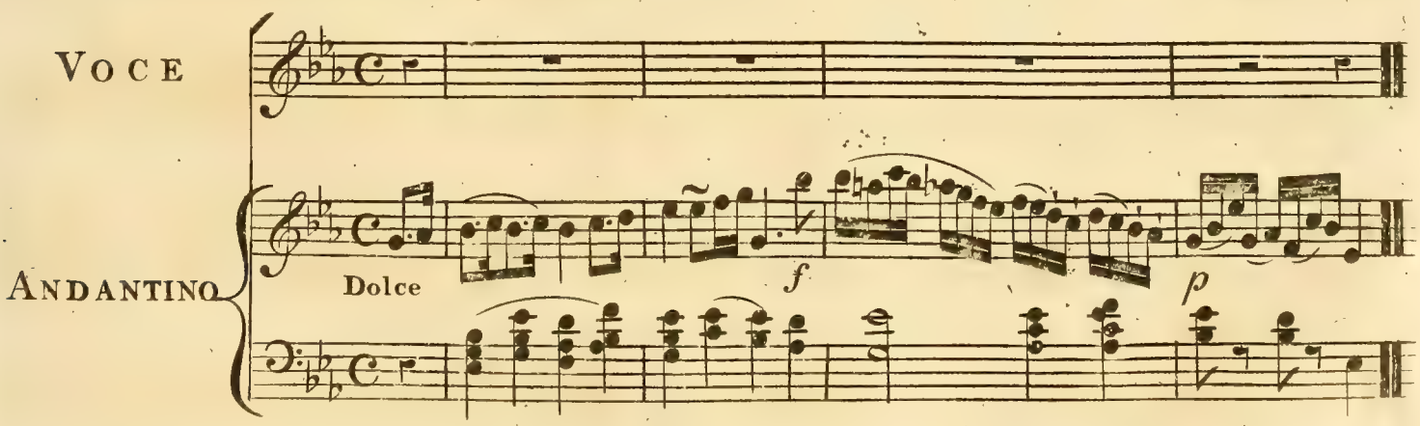

Guy Mannering.

I fear you read my heart too well, in blush=ing cheek with

p *f*

tears be=dew'd, Ah! let those tears and blushes tell the love that's born of

Cres *p*

8 - - - -

ad lib:

gra= =ti= =tude the love that's born of gra= =ti= =tude Ah!

f

a tempo

ad lib:

3

let those tears and blush= =es tell the love that's born of

Cres

Guy Manering.

gra = ti = tude the love that's born of gra = = = = ti = tude

f

p

2d. VERSE.

The thoughts I trem = ble to ex = = press, O'er which my heart has

p *f*

dar'd to brood, Then, from my si = = lence, pi = = tying guess The love that's born of

Cres

8 - - - - - - -

Guy Mannering

ad lib: a tempo

gra = ti = = tude The love that's born of gra = = ti = tude Then, from my

f

ad lib:

si = = lence, pi = = tying guess the love that's born of gra = = = ti = tude the

Cres

love - - that's born of gra = = = = = ti = tude

f *p*

Oh! let your hands assure the youth

Finale

sung by

Miss Stephens, Miss Matthews, Sinclair &c.

IN THE

Musical Play of GUY MANNERING

OR

The Gipsey's Prophecy

Adapted to a Scotch Air, & Arranged

BY

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

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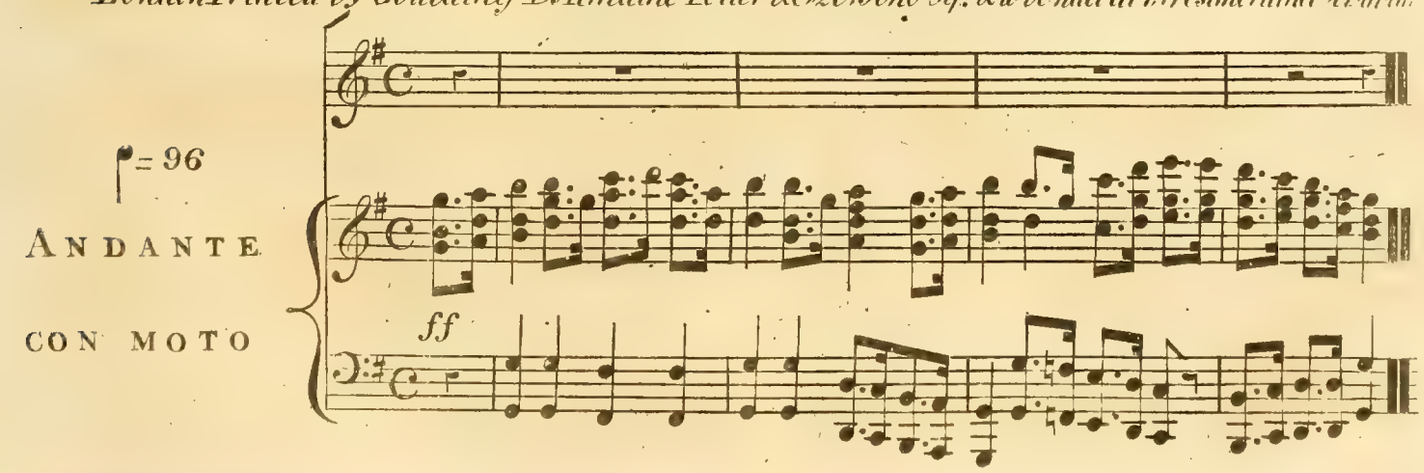

Miss Mannering

Oh! let your hands assure the Youth There's nothing now to fear, For

pp

his return is little worth Un=less he's welcom'd here! For there's nae luck a=

=bout the house There's nae luck a=va There's little pleasure in the house When your smiles are a=wa!

CHORUS

f

For there's nae luck a=bout the house Thererе's nae luck a=va, There's little pleasure

f

For there's nae luck a=bout the house Thererе's nae luck a=va, There's little pleasure

ff

Gay M[illegible]

in the house When your smiles are a=wa – –.

in the house When your smiles are a=wa – –.

Henry Bertram.

The Heir of Ellangowan's fate, Depends upon this night, If you deny him your support, He's

pp

neither right nor might. For there's nae luck a=bout the house, There's

nae luck a=va, There's little pleasure in the house When your smiles are awa.

CHORUS.

ff

For there's nae luck about the house There's nae luck a=va, There's little pleasure in the house, when

ff

For there's nae luck about the house There's nae luck a=va, There's little pleasure in the house, when

ff

your smiles are a = wa – – –.

your smiles are a = wa – – –.

loco

Miss Bertram.

Then welcome back the rightful Heir, To native halls and lands, There's right and might and

pp

music too In your approving hands, For there's nae luck about the house There's nae luck a=

CHORUS.

= va, There's little pleasure in the house, When – – your smiles are a = wa. For there's

ff

For there's

ff

nae luck about the house There's nae luck a = va, There's little pleasure in the house, When

nae luck about the house There's nae luck a = va, There's little pleasure in the house, When

♩=72

Allegro ma non molto

your smiles are a = wa. For there's nae luck a = bout the house, There's

your smiles are a = wa. For there's nae luck a = bout the house, There's

loco

Allegro ma non molto

Guy Mannering

nae luck a = va, There's lit-tle pleasure in the house When your smiles are a =

nae luck a = va, There's lit-tle pleasure in the house When your smiles are a =

8 loco

8

= wa _ _ . when your smiles are a = wa . when your smiles are a = wa . when

= wa _ _ . when your smiles are a = wa . when your smiles are a = wa . when

your smiles are a = wa _ _ .

your smiles are a = wa _ _ .

FINE

The following are the additional Songs.

I'll love thee, Night & Day love!

Ballad.

(Sung by Mr. Braham)

In the Popular Comic Opera of

Guy Mannering

OR

The Gipsey's Prophecy,

as Performed at the

THEATRE ROYAL, COVENT GARDEN.

Composed by

Henry R. Bishop.

Composer & Director of the Music to the Theatre Royal Covent Garden. Pr. 1/6

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♩ = 56 of Maelzel's Metrone.

ANDANTE GRAZIOSO.

p dol — cres — ff

Henry Bertram.

espres

Be mine, dear Maid, this faithful heart, Can never Can never prove un=

p

true; 'Twere easier far from life to part Than cease to live for you! Then

dol

turn thee not a = way my love! Oh! turn thee not a = way my love! Oh! turn thee not a =

f

mf

way! For _ _ _ _ _ by the light of truth I swear! To love thee night and day_love! For

dol e legati

fp fp pp dol

by the light of truth I swear! To love thee night and day love!

f ff Animato

fp mf mf cres f

2d Verse. scherzoso

The Lark shall first for=get _ _ to sing, When

ff p

morn unfolds the East; _ _ _ _ E'er I _ _ _ by change, or

coldness wring Thy fond con=fi=ding breast! Then turn - - - - - thee not a=

Stacc:

=way my love! Oh! turn - - - - thee not a=way my love! Oh! turn thee not a=

mf

=way! For - - - - - by the light of truth - I swear! To

love thee night and day love! For by the light of truth I swear! To

or

love - thee night and day love!

mf cres *f* *ff*

Should the preceeding Verse be found too dif=ficult for the Voice the following may be Sub=stituted. H. R. B.

Guy Mannering

2d. Verse.

The Lark shall first for=get to sing, When morn un = folds the East; E'er

p

I by change, or coldness wring Thy fond con = fiding breast! Then turn thee not a =

dol

= way my love! Oh! turn thee not a = way my love! Oh! turn thee not away! For – – –

f

by the light of truth I swear! To love thee night and day – love! For by the light of

dol e legati

f

fp fp pp dol ff

truth I swear! To love thee night and day love!

ff Animato

f mf cres f ff

Sweet Content

Sung by

Mr. Braham,

In the Popular Comic Opera of

GUY MANNERING

or

The Gipsy's Prophecy.

as Performed at the

Theatre Royal, Covent Garden.

The Poetry, by T. Knight Esq.r

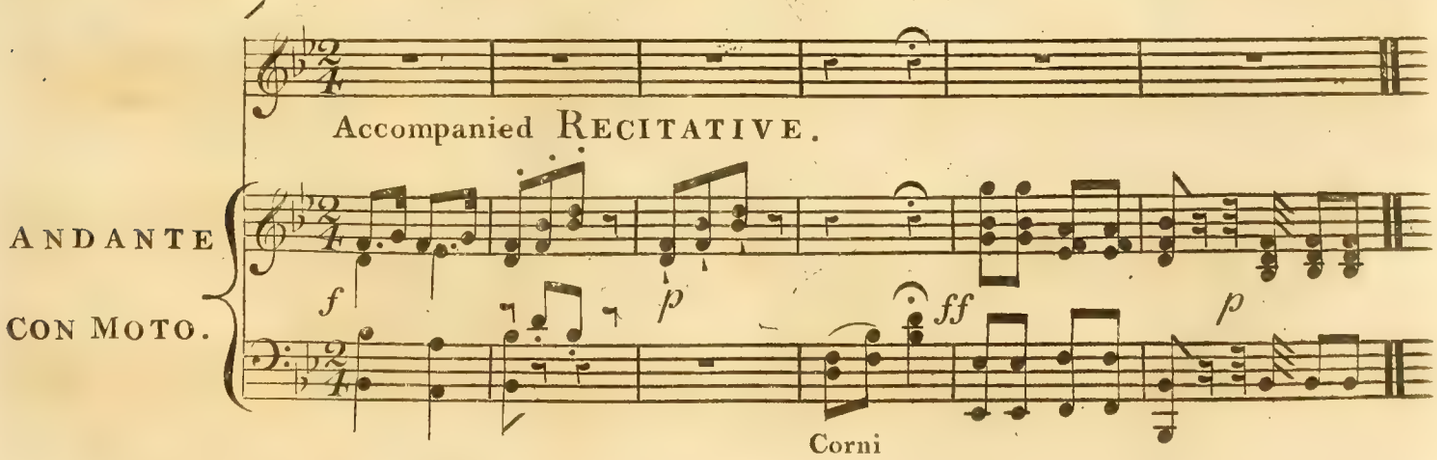
Composed by

of Norton Hall, Lancashire.

Henry R. Bishop,

Ent. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden. Pr. 1/6

London, Printed by Goulding, D'Almaine, Potter & Co. 20, Soho Squ. & to be had at 7, Westmerland St. Dublin.



Henry Bertram.

Say, if in Court or Ci=ty Sweet Sweet CONTENT do dwell! Sings she her tuneful

pp

ditty Within the mossy cell! Lives she up=on the Mountain! Dwells she be=

neath the Tree! Whose Branches shade the Fountain, Where hums the bu=sy Bee!

Piu Animato

Scherzoso

Rests she with the Married! Or_with the so=cial Band! Walks she_ or is she

cres *mf* *p* *pp*

Guy Mannering

carried! Dwells she on Sea or Land! on Sea or Land! on Sea or Land!

AIR.

ANDANTINO ESPRESSIVO.

pp

Cease sweet CONTENT to slander! More constant than the

Dove! She ne'er was given to wander From Home-born Peace and Love! Cease

dol

dol

sweet CONTENT to slander! More con=stant than the Dove! She

fp *fp* *f* *pp*

Guy Mannering

ne'er was gi=ven to wander From Home born Peace and Love - - - ! From

cres

Home born Peace and Love - - - ! From Home born Peace and Love - - ! From

p dim ritard: cres

Home born Peace and Love - - ! From Home born Peace and Love! From Home born

ff

p dim ritard: f

Peace and Love - - - - !

rf rf ff

Guy Mannering

Scots, wha hae wi' Wallace bled!

BRUCE'S
Address to his Army,

as Sung by

Mr. BRAHAM,

in the Popular Opera of

GUY MANNERING,
or, The Gipsey's Prophecy;

Arranged for the

VOICE & PIANO FORTE,

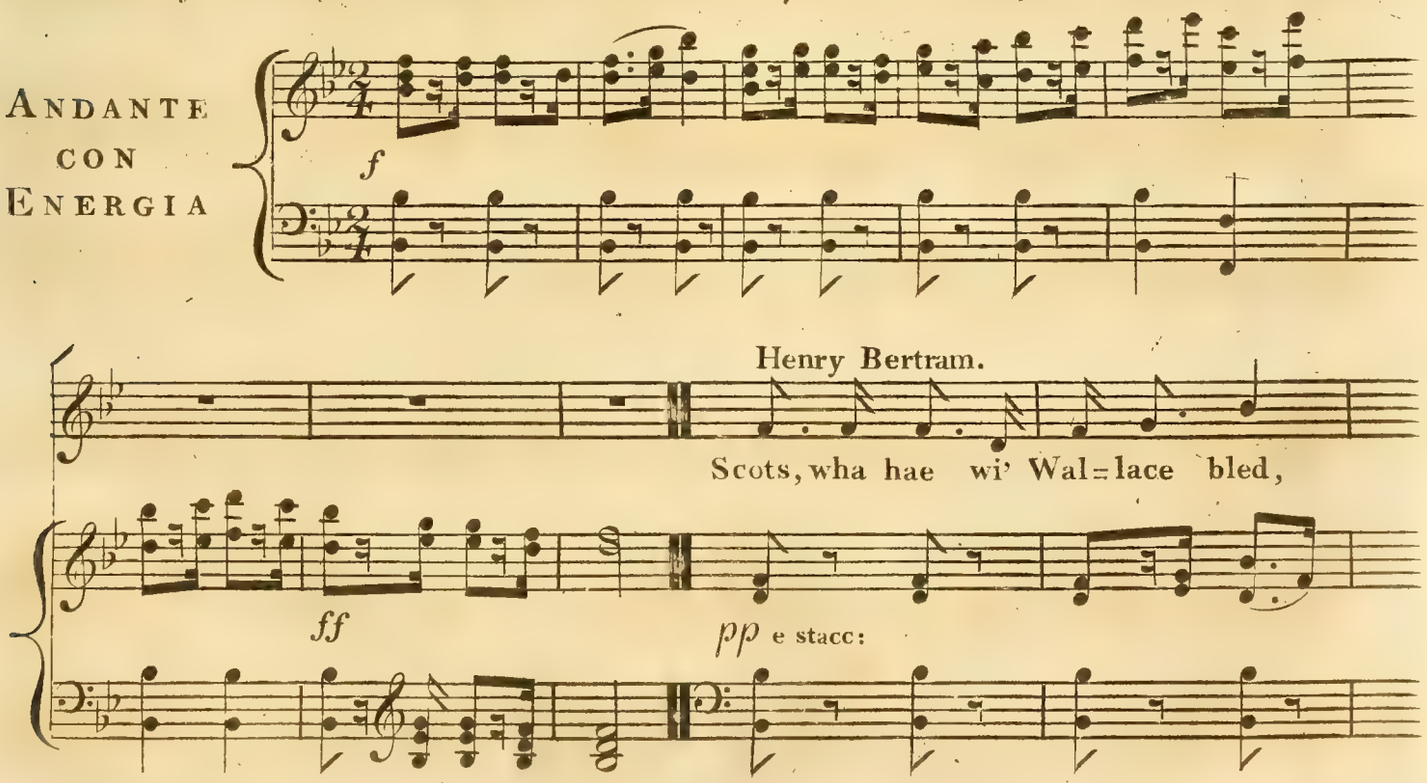
BY

Henry R. Bishop.

Composer & Director of the Music to the Theatre Royal Covent Garden.

LONDON, Price 1/6

Published by Goulding, D'Almaine, Potter, & Co. 20 Soho Sq. & to be had at 7, Westmorland St. Dublin.



Scots, whom Bruce has of=ten led, Welcome to your go = ry bed,

Or to Vic=to= ry! Now's the time, and now's the hour, See the front of

mf *p*

bat=tle lour, See approach proud Edward's pow'r, Chains and Sla = ve =

mf

= ry! 2d. Verse. Who would be a

ff *pp* e stacc:

Scots wha hae

traitor Knave! Who would fill a cowards grave! Who so base as

be a Slave! Let him turn and flee! Who, for Scotland's King and Law,

mf *p*

Freedom's sword w strongly draw, Freeman stand, or freeman fa'

Let him on wi' me!

mf *ff*

Volti

Scots wha hae

3d. VERSE. espres.

By oppressions woes and pains, By your Sons in ser=vile chains,

pp e stacc

cres *ff*

We will drain our dearest veins, But they shall be free! Lay the proud U=

=sur=per low, Tyrants fall in ev'ry foe, Liberty's in ev'ry blow!

Let us do, or die!

mf *ff*

FINE

Scots wha hae

Sir Guy was a bold Hardy Knight

Sung by

Mrs Matthews

In the Popular Opera of

GUY MANNERING

OR

The Gipsey's Prophecy!

The Poetry by D. Terry Esq.r

Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden & Haymarket.

London Printed by Goulding D'Almaine Potter & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin. Pr: 1/6

ALLEGRO.

♩ = 60. of Maelzel's Metronome.

p f

8

rf

Julia.

Sir Guy was a bold and hardy knight, Of courage keen, and true, Oh! little card he for

pp

1st Largo 2d

Beauty bright, But sung while the sword he drew; Sir drew!

f

Sir Guy

Piu Largo

"Let Fools be the theme of Love's light Story, I'll live and die - - a =

p colla voce

mf

a Tempo 1mo

= lone for Glory, I'll live and die a = lone, For Glory for Glory! I'll live and die,

f

pp Tempo 1mo

live and die a = lone for Glo = ry! for Glo = ry Glo = ry! A = = = = lone for

cres *f*

f

ff *ff*

Glory!

ff

rf

Sir Guy

Fair Ro=sa=lie shrunk from his scornful Eye, She lov'd, but lov'd in vain; He

pp

saw not her Tear, he heard not her sigh, But laugh'd as he sung the strain! Fair

Piu Largo

f *p*

Rosalie shrunk from his scornful Eye, She lov'd but lov'd in vain, He saw not her

pp colla voce *f* *pp*

a Tempo 1mo

Tear, he heard not her sigh, But laugh'd as he sung the strain!

Tempo 1mo *f*

"Let Fools be the theme of Love's light story, I'll live and die -- a = lone for

p *mf*

Glory! I'll live and die a = lone For Glory for Glory! I'll live and die live and die a =

f *pp*

= lone for Glo = ry! for Glo = ry Glo = ry! A = = = = lone for Glory!

ff *ff*

cres *f* *f* *ff*

The OVERTURE and whole of the Music in The Farce, called ROLAND for an OLIVER.

as Performed at the Theatre Royal, Covent Garden.

The Overture Composed & the rest of the Music adapted & arranged by

HENRY R. BISHOP.

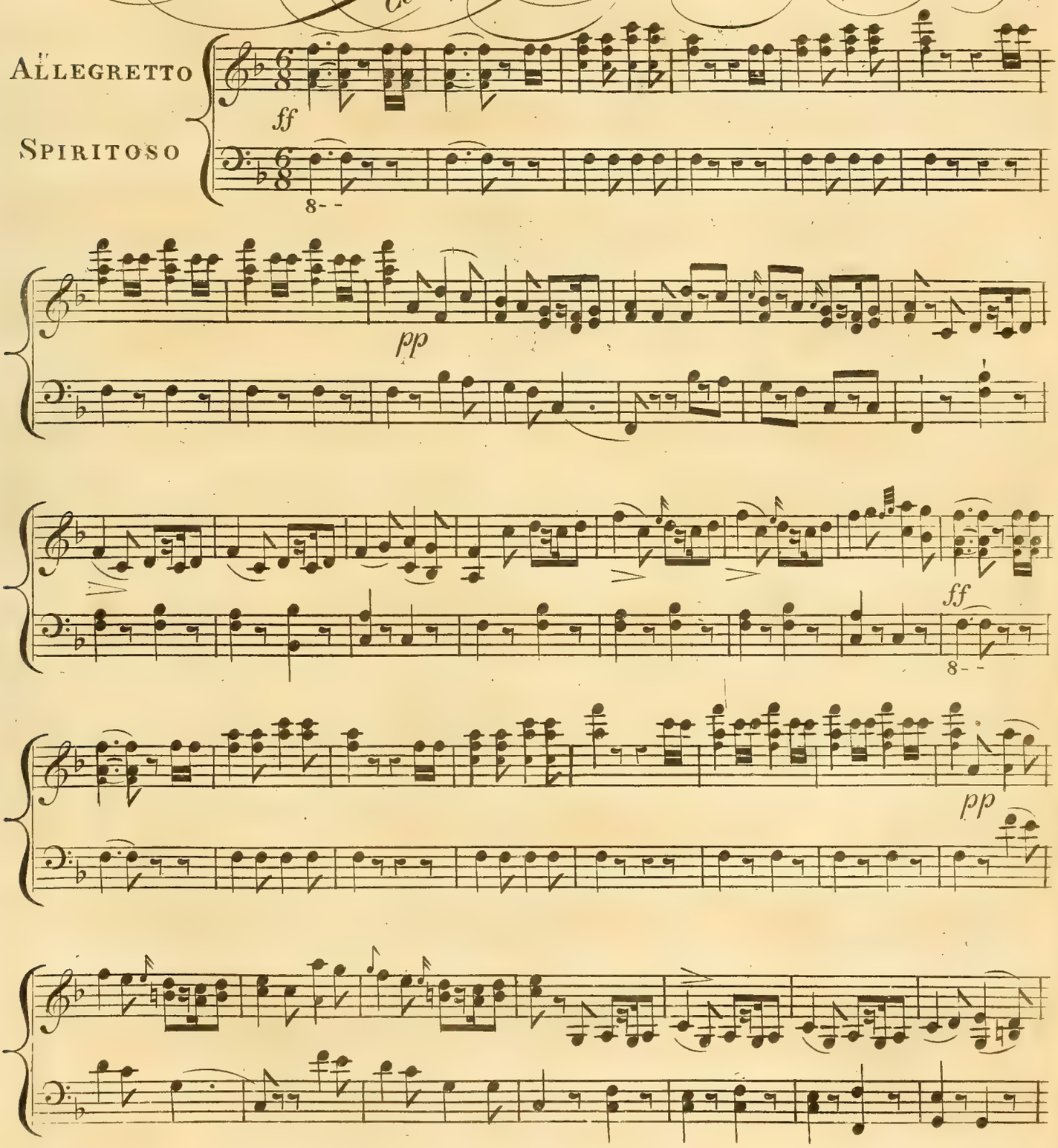
Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent at Sta. Hall. Price 6/-

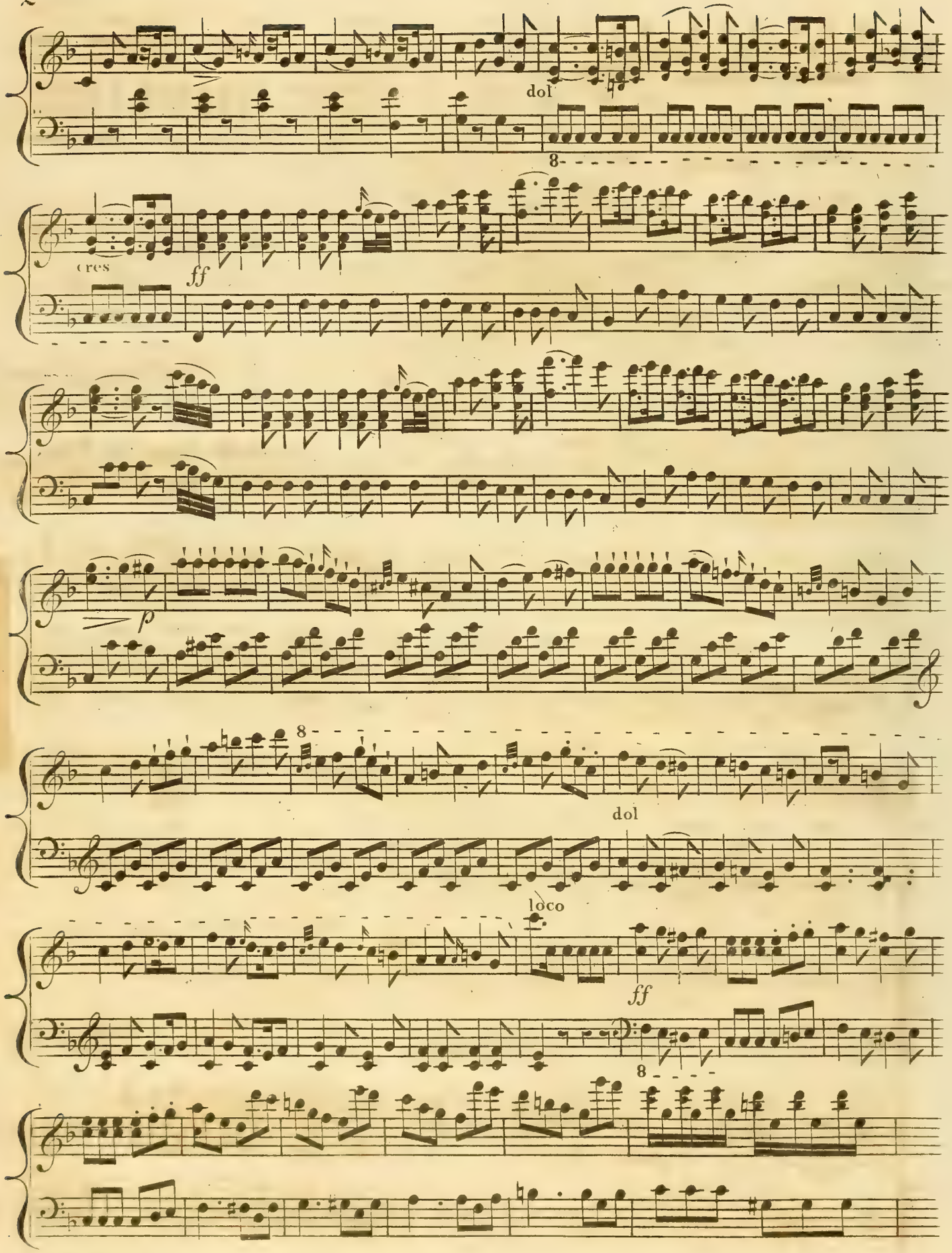
London Published by Goulding D'Almaine Potter & Co. 20. Soho Sq. & to be had at 7 Westmoreland St. Dublin.

OVERTURE.

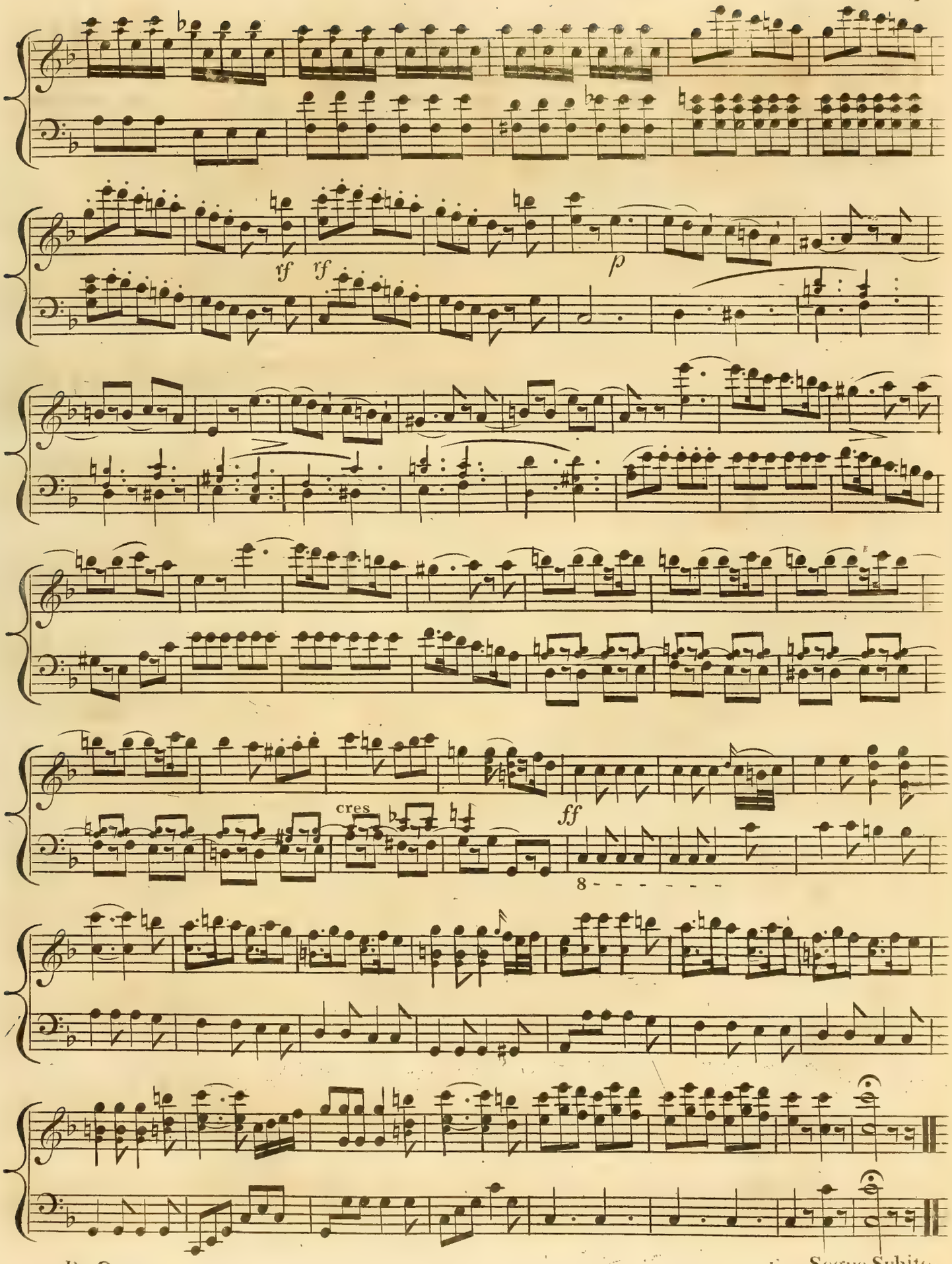
Composed by H.R. Bishop

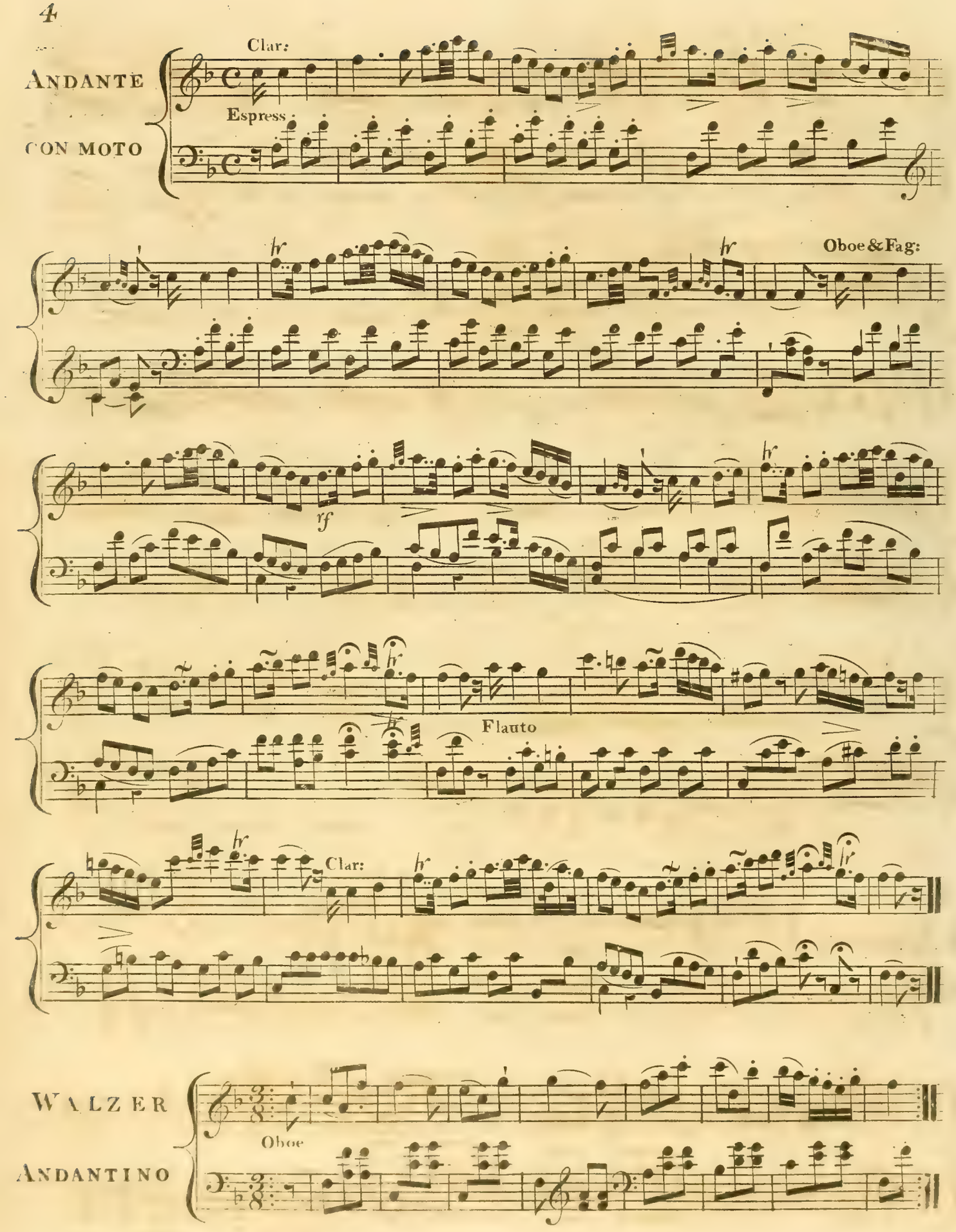


R. O.

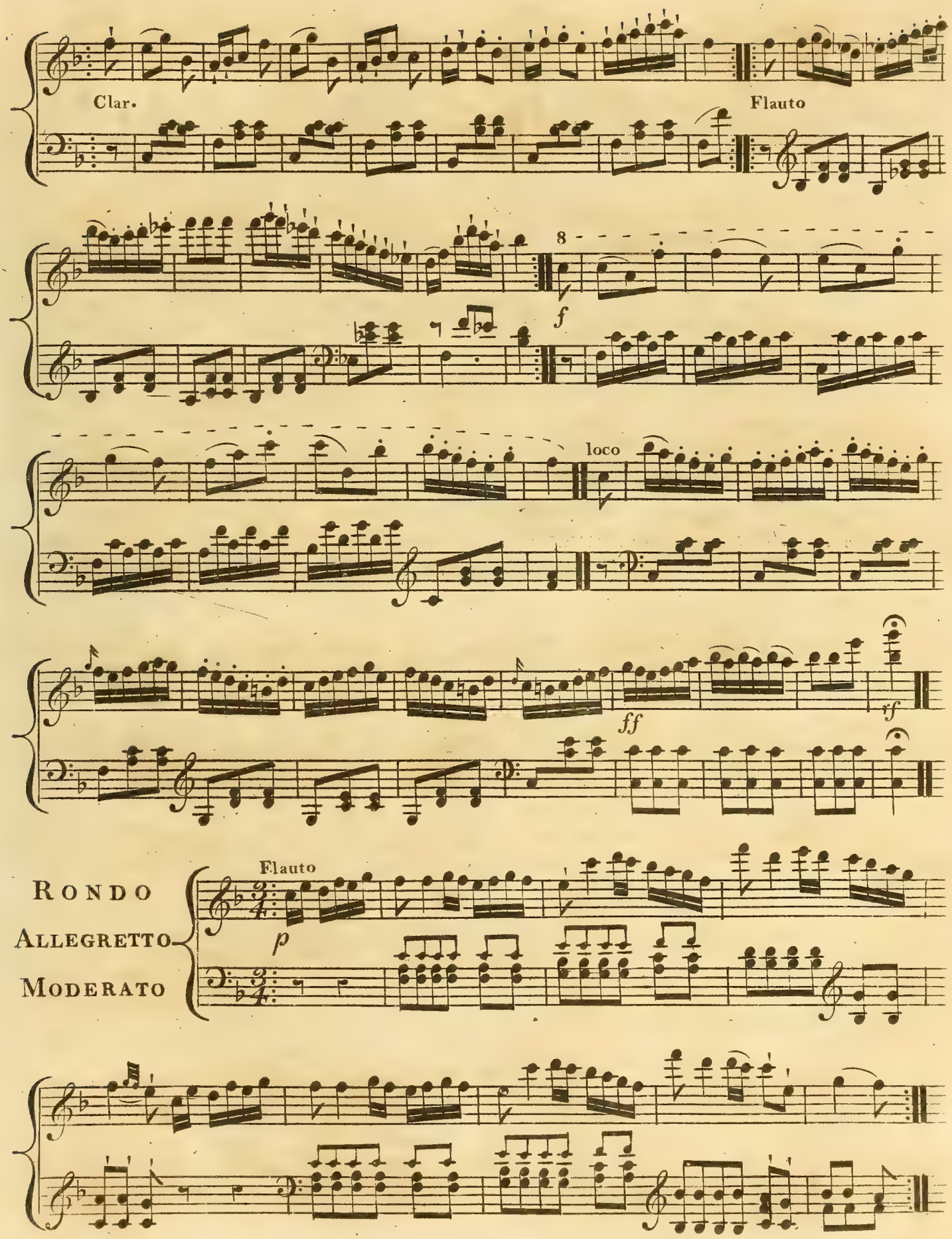


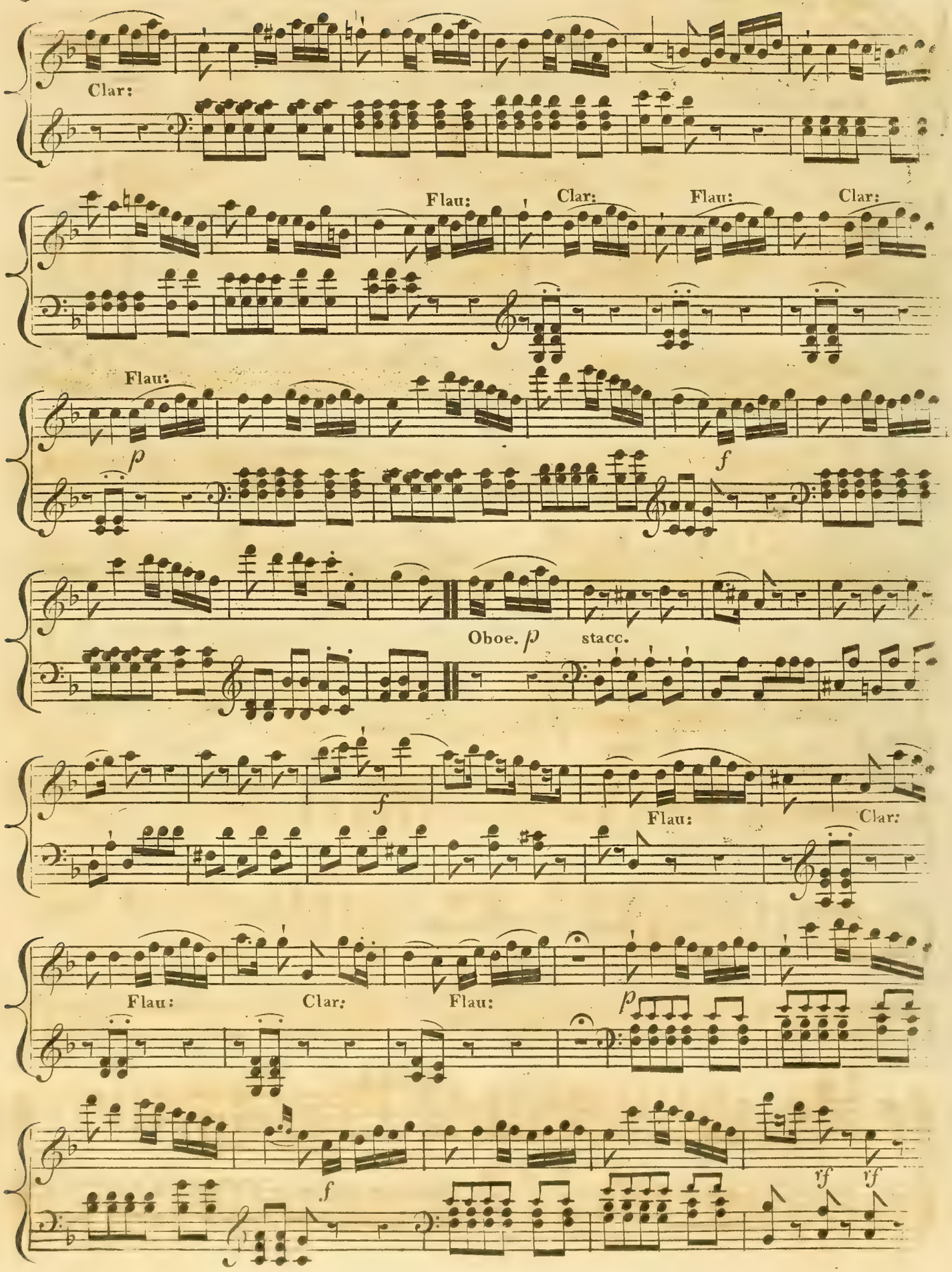
R. O.

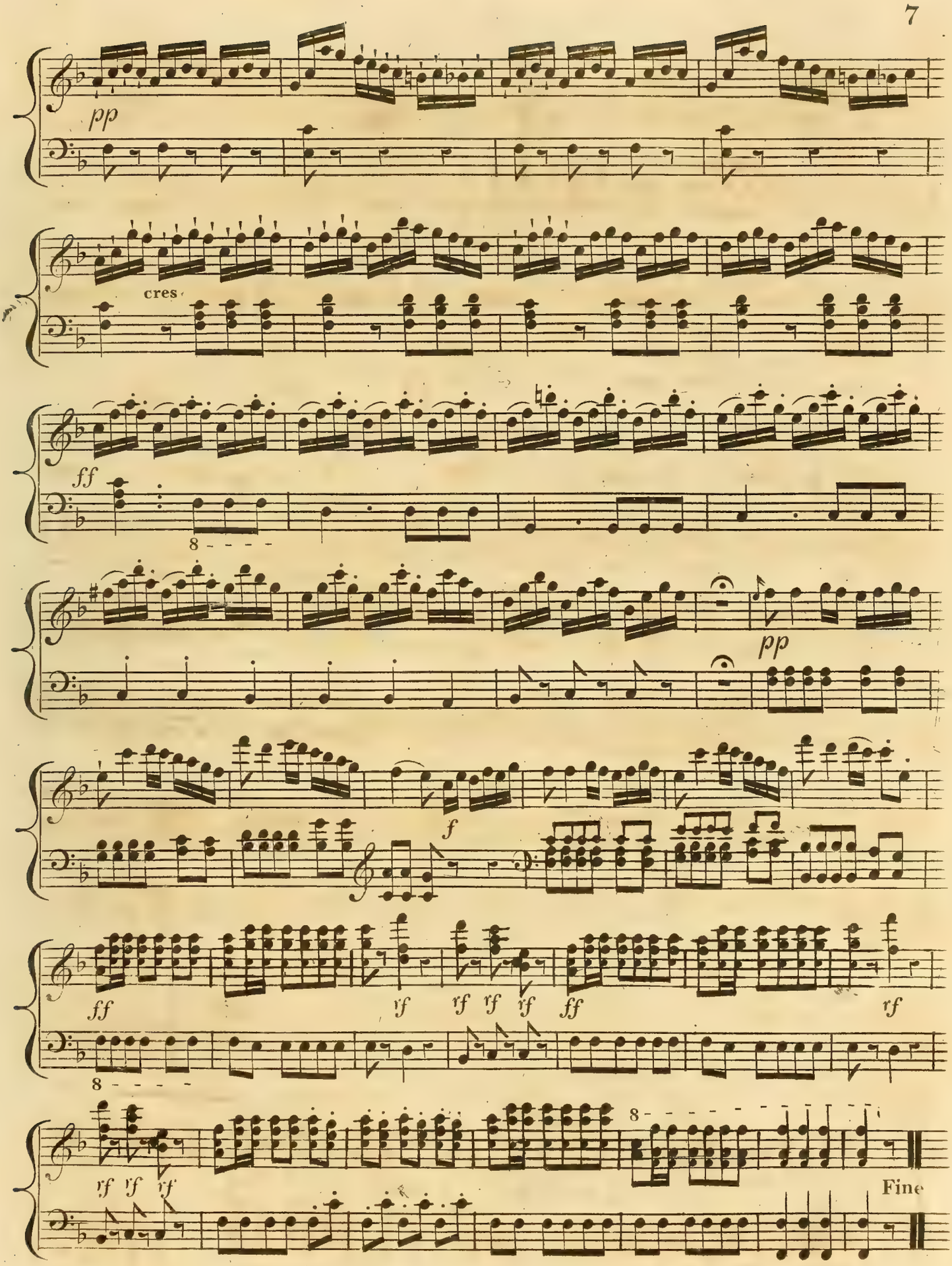

rf
rf
p
cres
ff
8
Segue Subito.


ANDANTE
CON MOTO
Clar:
Espress:
Oboe & Fag:
rf
Flauto
Clar:
WALZER
ANDANTINO
Oboe

R. O.


Clar.
Flauto
8
f
loco
ff
rf
Flauto
p
RONDO
ALLEGRETTO
MODERATO


Clar:
Flau:
Clar:
Flau:
Clar:
Flau:
p
f
Oboe. p
stacc.
f
Flau:
Clar:
Flau:
Clar:
Flau:
p
f
rf
rf


pp
cres
ff
8
pp
f
ff
rf
rf rf rf
ff
rf
8
rf rf rf
8
Fine

Love in Season,

Sung by

Mr. FAWCETT,

in the Farce, called

A Roland for an Oliver,

at the

Theatre Royal, Covent Garden,

Adapted & Arranged by

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Published by Goulding, D'Almaine, Potter & Co. 20, Soho Square, & to be had at 7, Westmoreland St. Dublin.

ALLEGRETTO

MODERATO.

f.f

Sir Mark.

Love in sea = son, Like sneez = ing, Is pleasing not teaz = = ing, It

p

prickles and tickles with fan=ci=ful Joys; While toy=ing, Engag=ing, She

sighs out, and cries out, You de=vil Be ci=vil, and dont make a

noise; Then pres=sing Ca=ressing, In rant=ing and chant=ing, They

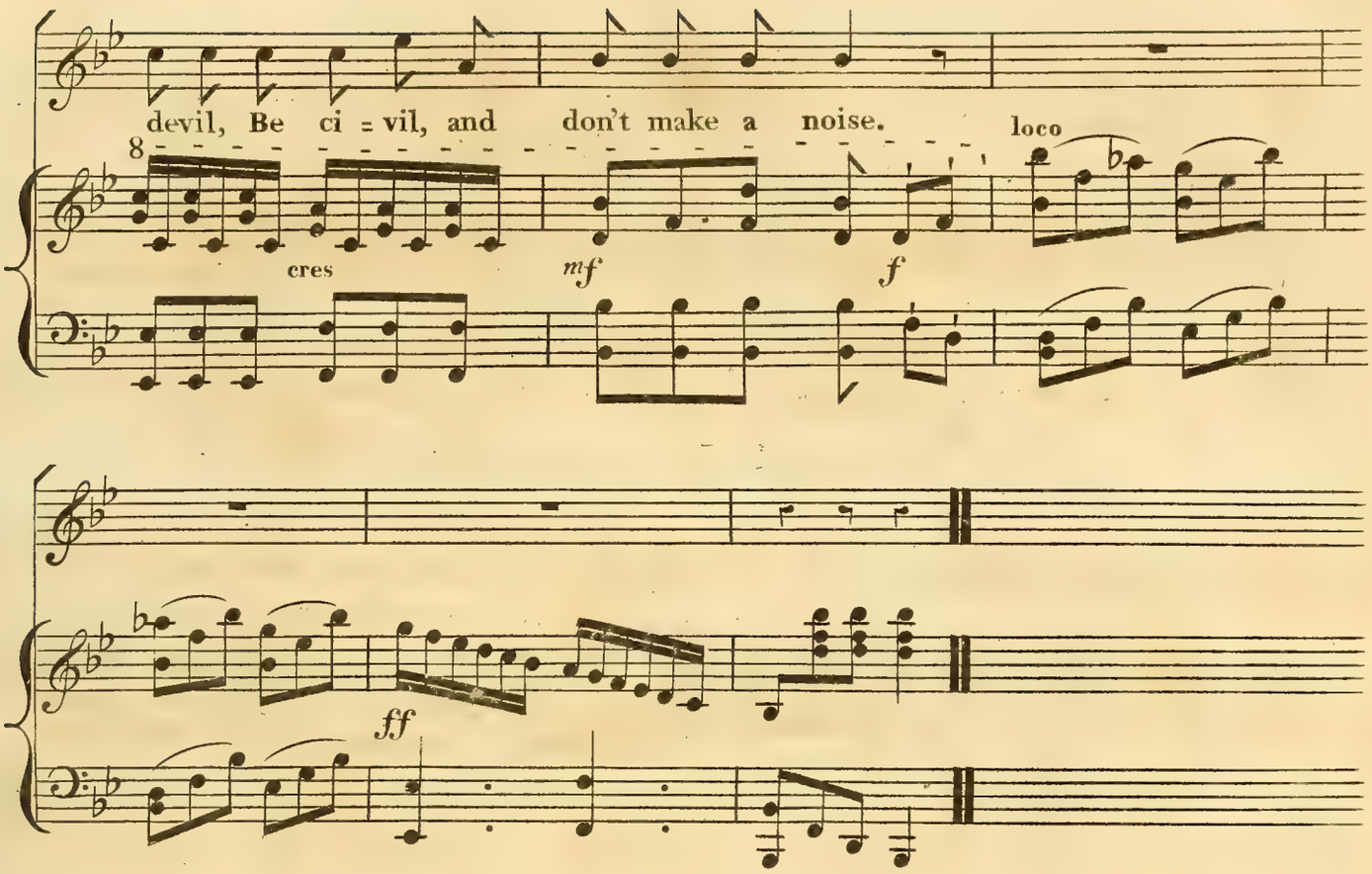
rhime a=way Time a=way In a love song, Then dance it and prance it and

thump it, and stump it, and bump it, and rump it, Through all the night

long; Love in sea = son, like sneezing, Is pleas = ing not teaz = ing, It

prickles and tickles, with fan=ci = ful Joys; While toying En = gaging, She

sighs out and cries out You devil, Be ci=vil, and don't make a noise. You



2

Youth over, in Clover,
We muzzle and guzzle
And roast it and toast it
  Like Jolly old Boys;
Break glasses, kiss lasses,
And pick up and hiccup
And swagg'ring and staggering
  Finish our Joys:
Then Phthisic and Physic,
Blue devils us levels,
'Till Doctor and Proctor
  Bespeak us a grave;
Then weepers wet peepers,
And moaners and groaners
And gay men cry Amen
  And chaunt out a stave.
    Youth over &c.

Hush thy vain sighs

The Harp Song.

Sung by

Miss Foote

in the Farce called,

A ROLAND for an OLIVER,

at the Theatre Royal Covent Garden.

adapted & arranged

BY

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent Sta Hall Pr.

London Printed by Goulding D'Almaine Potter & Co. 20 Soho Sq. & to be had at 7, Westmoreland Street Dublin.

MARIA

ARPA

ANDANTE

espres

Hush thy vain sighs fond Maiden, Tears flow no more no more in vain – – Heart cease thy fond up = braid = = ing Lips no more breathe his name – – – Heart cease thy fond up –

f mf f mf

2d VERSE.

– braid = ing Lips no more breathe his name – – – ! He's

cres ff

gone, aye gone for e = ver, Far far a = way, a=way from me! Fond

mf

Mai=dens then en = dea = vour To shun Cre=du = li = ty, Fond

tr f

Mai = dens then en = = deavour To shun Cre=du = li = ty – – –!

mf cres ff

When the Southern breezes play

Finale to the First Act of the Farce called A ROLAND FOR AN OLIVER,

sung by Mr Isaacs &c. at the Theatre Royal Covent Garden,

adapted & arranged by

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden

Ent Sta Hall Pr

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ANDANTE CON MOTO e SPIRITOSO

f.f *p* *f.f*

Solo

When the Southern breezes play The up=lands let us gain= Where

p

rud=dy health and smiles in=vites To join her sportive train.

Tenore

ff

When the South=ern bree=zes play The uplands let us gain Where

Alto

ff

When the South=ern bree=zes play The uplands let us gain Where

Basso

ff

When the South=ern bree=zes play The uplands let us gain Where

ff

rud=dy health with smiles in=vites To join her spor=tive train.

rud=dy health with smiles in=vites To join her spor=tive train.

rud=dy health with smiles in=vites To join her spor=tive train.

Solo

Un=leash the merry pack, See, see they scent the gale--- Their

p

ad lib:

crackling throats re=peat the notes, Our sport it will not fail.

Tenore

ff

When the Sothern bree=zes play The uplands let us gain Where

Alto

ff

When the Sothern bree=zes play The uplands let us gain Where

Basso

ff

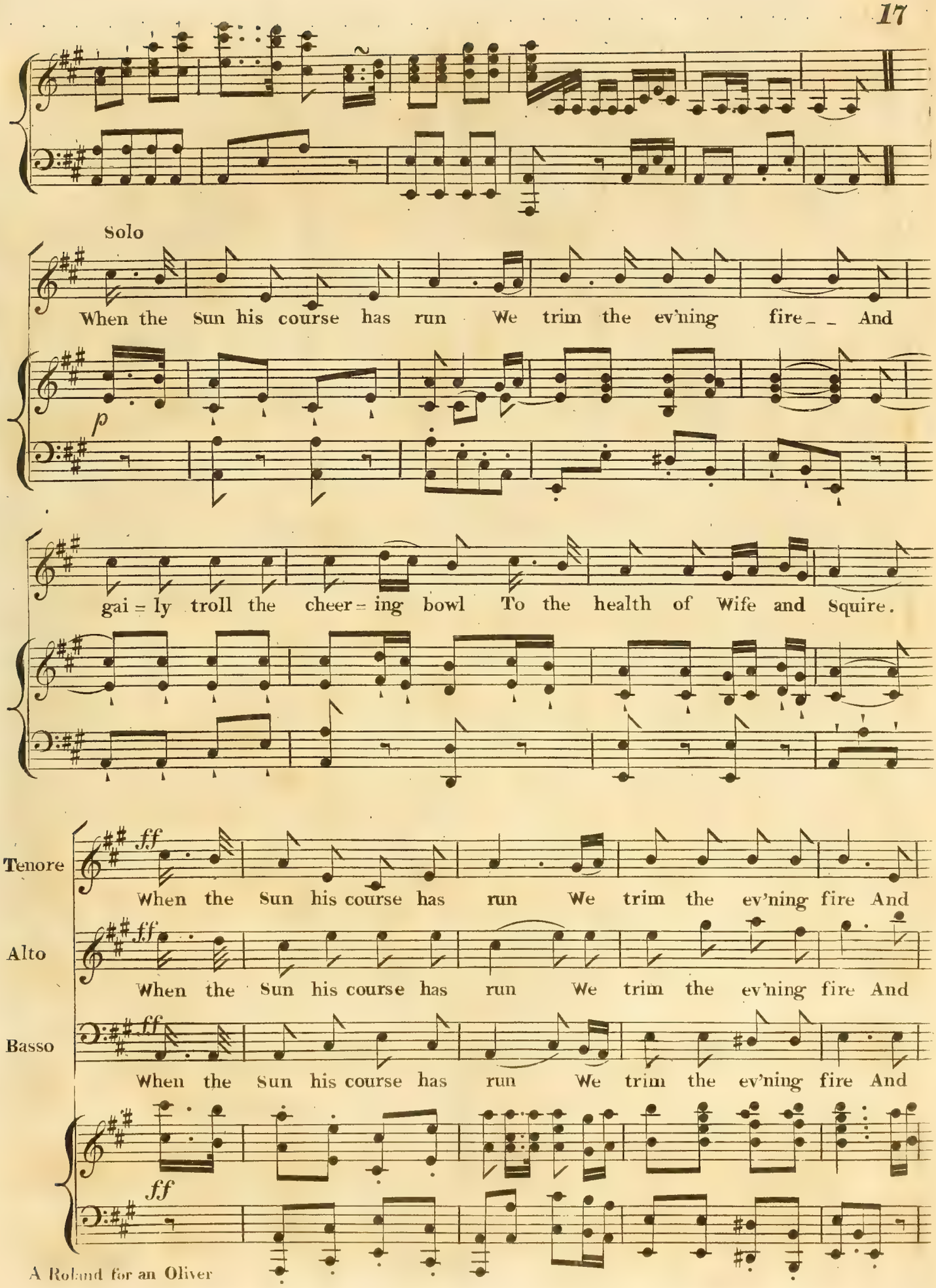
When the Sothern bree=zes play The uplands let us gain Where

ff

rud=dy health with smiles in=vites To join her sportive train.

rud=dy health with smiles in=vites To join her sportive train.

rud=dy health with smiles in=vites To join her sportive train.


Solo
When the Sun his course has run We trim the ev'ning fire _ _ And
p
gai = ly troll the cheer = ing bowl To the health of Wife and Squire.
Tenore
ff
When the Sun his course has run We trim the ev'ning fire And
Alto
ff
When the Sun his course has run We trim the ev'ning fire And
Basso
ff
When the Sun his course has run We trim the ev'ning fire And
ff

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

gai = ly troll the cheer = ing bowl To the health of Wife and Squire.

Solo

Then the Song and Joke pre = vail Till the Tur = ret - bell strikes

p

ad lib:

One . . . And the par = ting Cup of Ale Proclaims pro=claims the day is

p

done When the Southern bree = zes play The uplands let us gain Where

pp

rud=dy health with smiles in=vites To join the sportive train

Tenore

When the Southern bree=zes play The uplands let us gain Where

Alto

When the Southern bree=zes play The uplands let us gain Where

Basso

When the Southern bree=zes play The uplands let us gain Where

rud=dy health with smiles in=vites To join her spor=tive train

rud=dy health with smiles in=vites To join her spor=tive train

rud=dy health with smiles in=vites To join her spor=tive train

A Roland for an Oliver

End of the 1st Act.

When Harmony wakens,

SUNG BY

Miss Foote,

in the Farce, called

A ROLAND for an OLIVER.

AT THE

Theatre Royal, Covent Garden.

Adapted & Arranged

By

Henry R. Bishop.

Ent. Sta. Hall. Composer & Director of the Music to the Theatre Royal Covent Garden. Pr.
London, Published by Goulding, D'Almaine, Potter & Co. 20, Soho Squ. & to be had at 7, Westmoreland St Dublin.

UN POCO ALLEGRETTO E GRAZIOSO.

Flauto

f

rf

Maria.

When har = mo = ny wakens each bo = som to Joy Gay art = ful

lovers those moments em = = ploy In dul = = cet notes sigh = ing In

pp

cres

smorz.

Ca = = dences dy = ing Each whispers "Ah! can you these raptures des =

smorz.

ad lib:

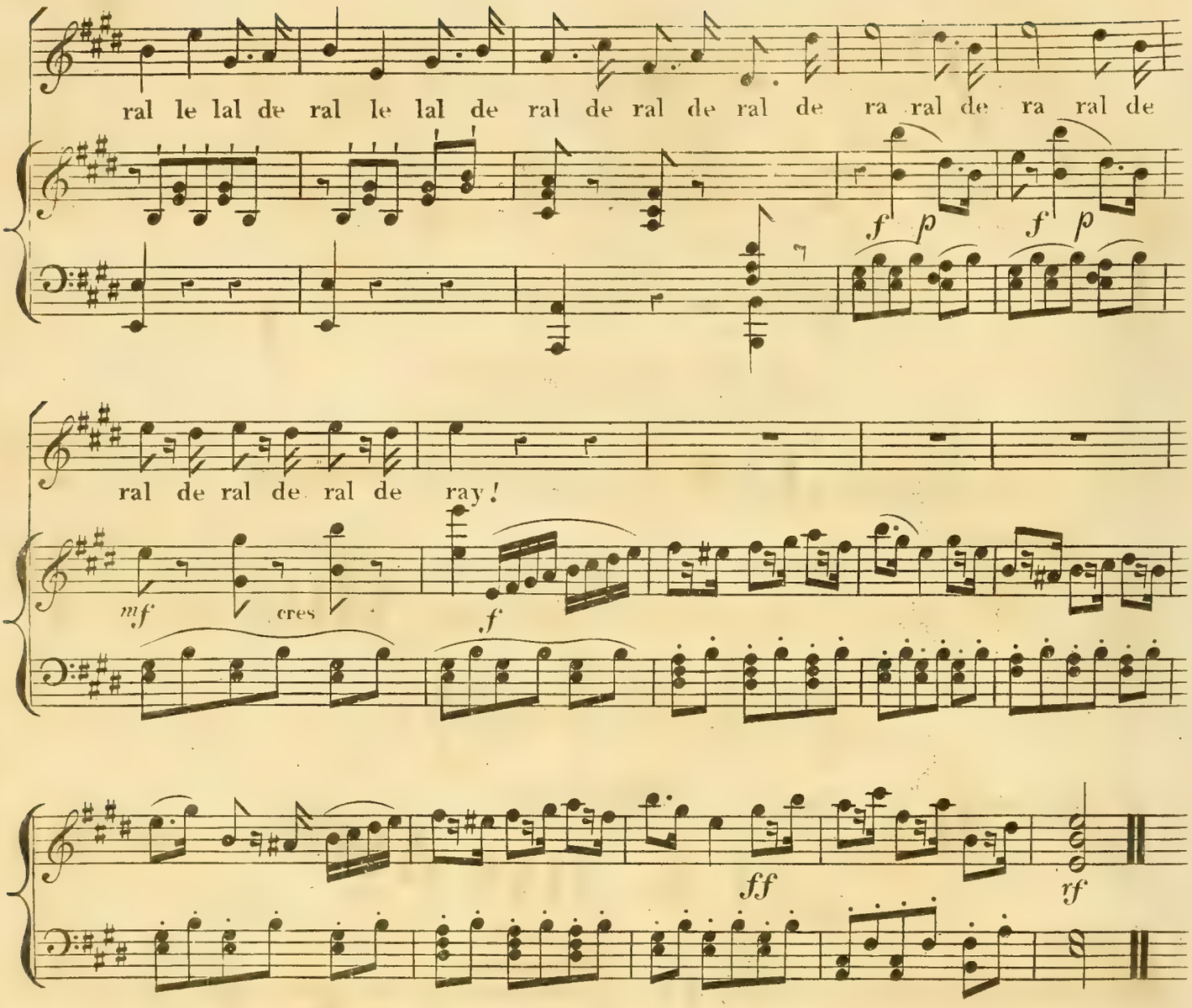
= = troy I on = ly re = = ply

pp

Scherzoso. (Waltzing)

"Fal de ral de ral de ra la ral de

Un poco piu Allegro.



2

The maze of the Waltz, to the lover has charms;
It animates hope, it prudence disarms:
Pursuing then pressing, encircling, caressing,
He sighs "Ah! for ever, repose in these arms".
I only reply, Fal de ral &c.

Sweet soothing Lyre

Sung by

Miss Beaumont,

In the Farce, called

A ROLAND for an OLIVER.

AT THE

Theatre Royal Covent Garden.

Adapted & Arranged

By

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall, Pr.

London, Published by Goulding D'Almaine Potter & Co. 20 Soho Sq. & to be had at 7, Westmoreland St Dublin.

ANDANTINO

CON MOTO

p sosten

Mrs Selborne

dol

Sweet soothing Lyre _ _ thy ma=gic pow'r pre=vail = ing, Aid my weak

p

song to calm the trou=bled breast, Lull, by thy strains, the

Anguish'd hearts com = plain = ing Hush by thy spell _ _ the

trou = bled soul to rest _ _ _! Oh pleasing pow = = = er

cres

pp

wake ev'ry grove, And har=mo=nize the soul to peace and

love, And har = mo = nize the soul to peace and

love - - - !

2

Ah! love-lorn Swain no longer wear the willow,
Twine round thy brow the newborn breathing rose,
Sleep, sleep in peace upon thy mossy pillow,
Hark how the rill in murmers courts repose.
Hail Music's power! wake ev'ry grove;
And harmonize the soul to peace and love!

Heart with heart uniting,

Finale,

To the Farce, called

A ROLAND for an OLIVER.

as Performed at the

Theatre Royal, Covent Garden.

Adapted and Arranged

By

HENRY R. BISHOP,

Ent. Sta. Hall, Composer & Director of the Music to the Theatre Royal Covent Garden. Pr.

London, Published by Goulding, D'Almaine, Potter & Co. 20, Soho Squ.: & to be had at 7, Westmoreland St. Dublin.

ALLEGRETTO

f

DUETTO. Maria & Mrs Selborne.

Heart with heart u = = ni = = ting Vil = = lage Bells in = =

pp

= vi = ting Marriage vows de lighting, If you al = = low the bands

CHORUS.

ff

Heart with heart u = = ni = = ting Vil = lage Bells in = = = vi = = ting

ff

Heart with heart u = = ni = = ting Vil = lage Bells in = = = vi = = ting

ff

Solo, Sir Mark.

Marriage vows de = = lighting If you al = low the bands I your presence

Marriage vows de = = lighting If you al = low the bands

p

courting Ask your kind re = = sort = = ing To pro = tect our Sporting

fp

Semi Chos

pp

O'er our fai = ry lands Heart with heart u = = ni = ting Vil = lage Bells de =

pp

= light = ing Marriage vows de = = lighting, If you al = = low the bands

8 - - - - - -

Full Chos

ff

Heart with heart u = = ni = ting Village Bells in = = vi = ting Marriage vows de =

ff

Heart with heart u = = ni = ting Village Bells in = = vi = ting Marriage vows de =

ff

= lighting, If you al = low the bands, Marriage vows de = = light = ing If

= lighting, If you al = low the bands, Marriage vows de = = light = ing If

ff

you allow the bands Marriage vows de = = lighting if you allow the

you allow the bands Marriage vows de = = lighting if you allow the

bands If you allow the bands If you allow the bands - -

bands If you allow the bands If you allow the bands - -

loco

A Roland for an Oliver.

End of the Farce.

The Overture, Song, Glee, Ballet And MeloDramatic Music IN WHO WANTS A WIFE OR The Law of the Land!

the Words by T. Pocock Esq.r

produced under the Direction of C. Farley Esq.r

AN ARABIAN TALE,

Performed with general approbation, at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.

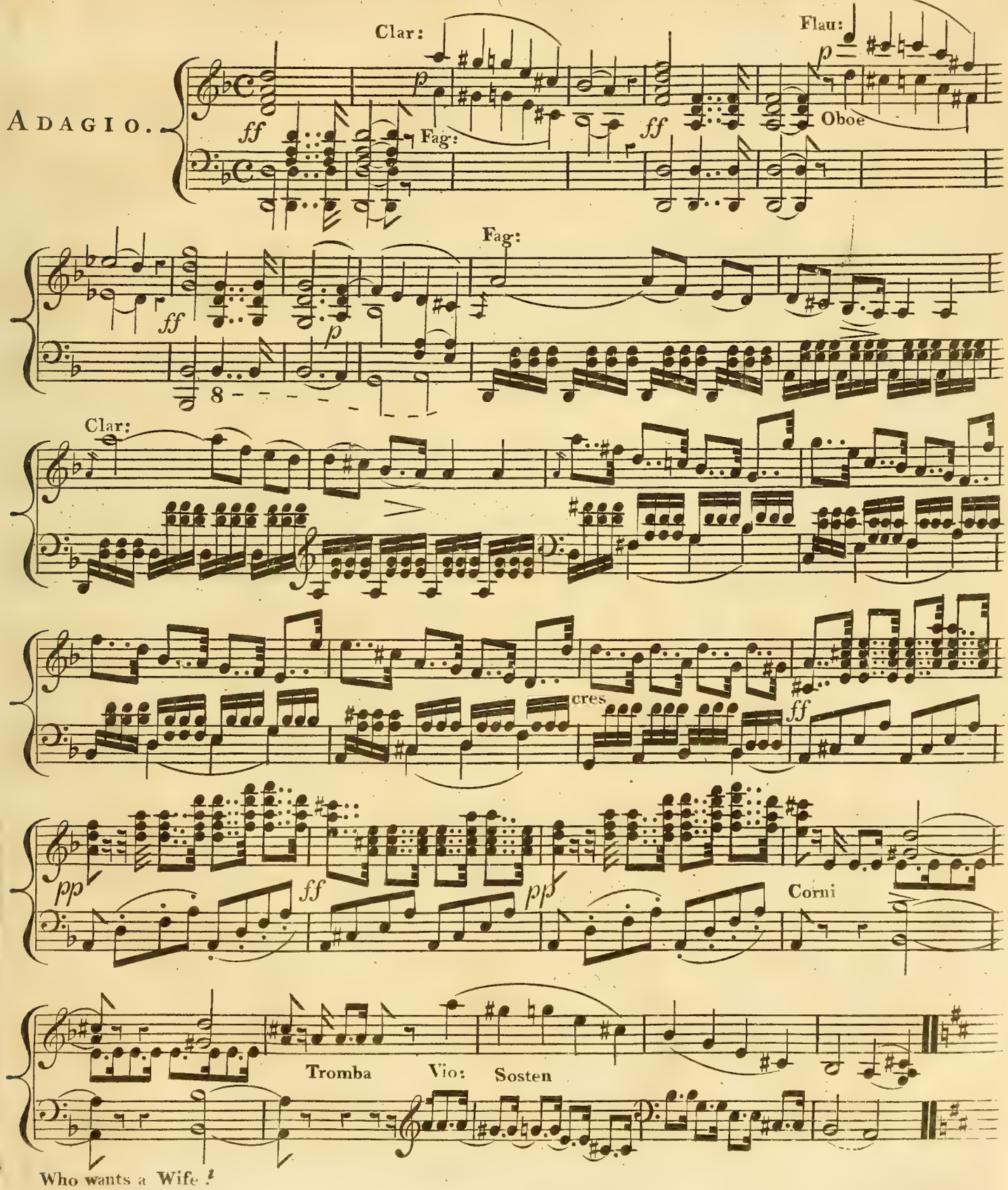
Composer & Director of the Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall. Pr: 5s

London Publish'd by Goulding, D'Almaine, Potter & Co. 20, Soho Sq. & to be had at 7, Westmorland St. Dublin

OVERTURE.

Composed by Henry R. Bishop.



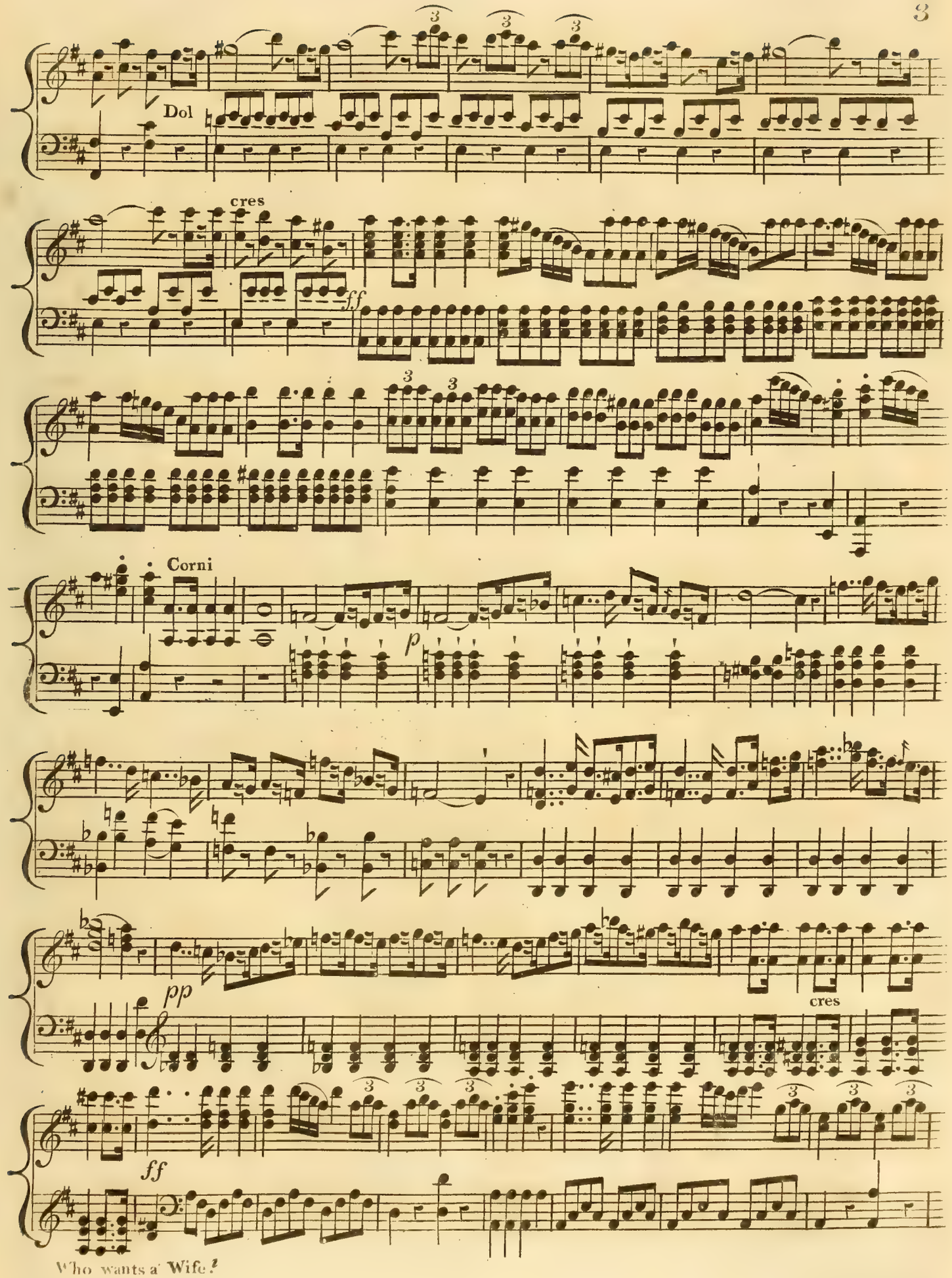
Tempo di Marcia.

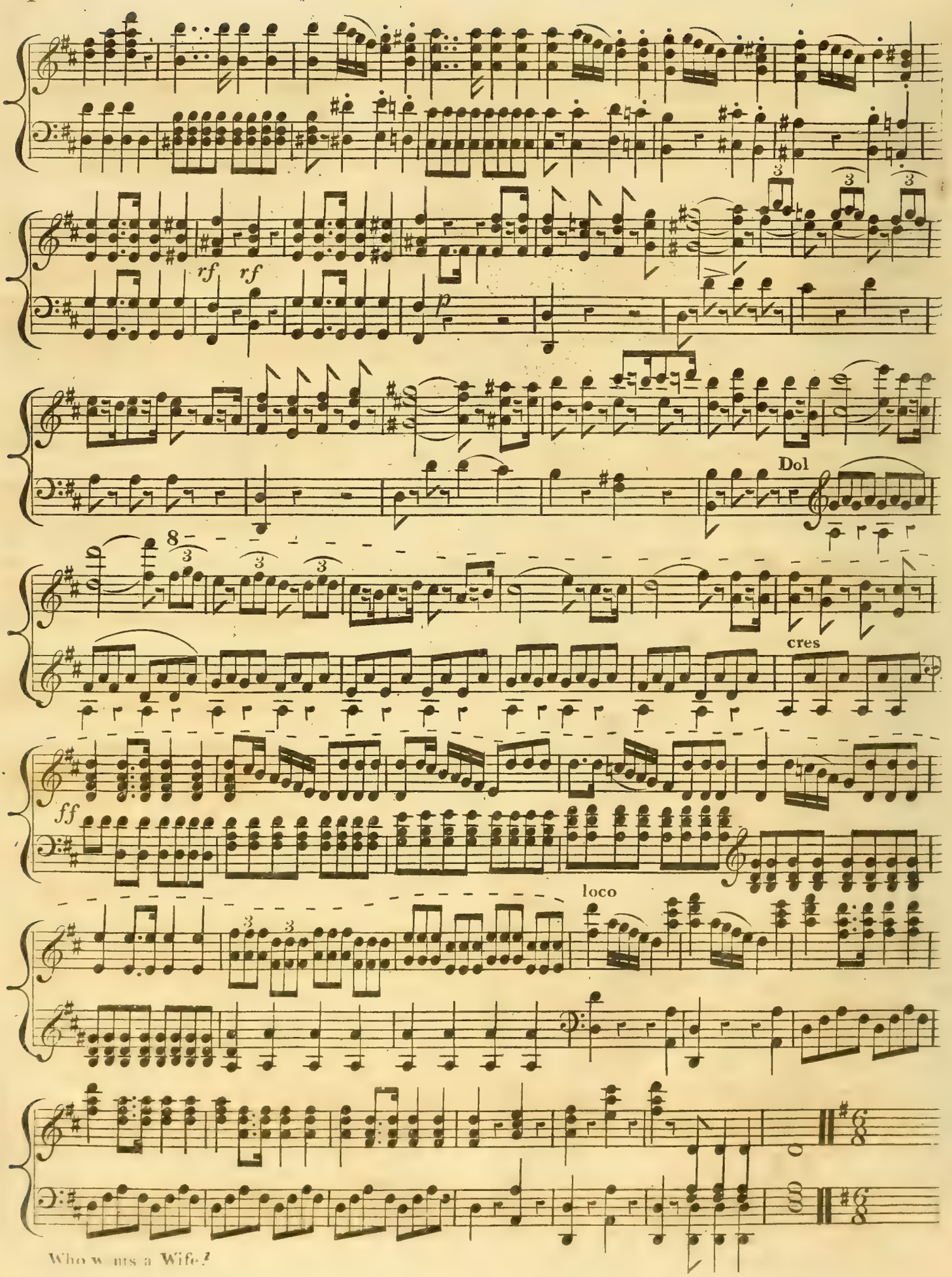
ALLEGRO MODERATO

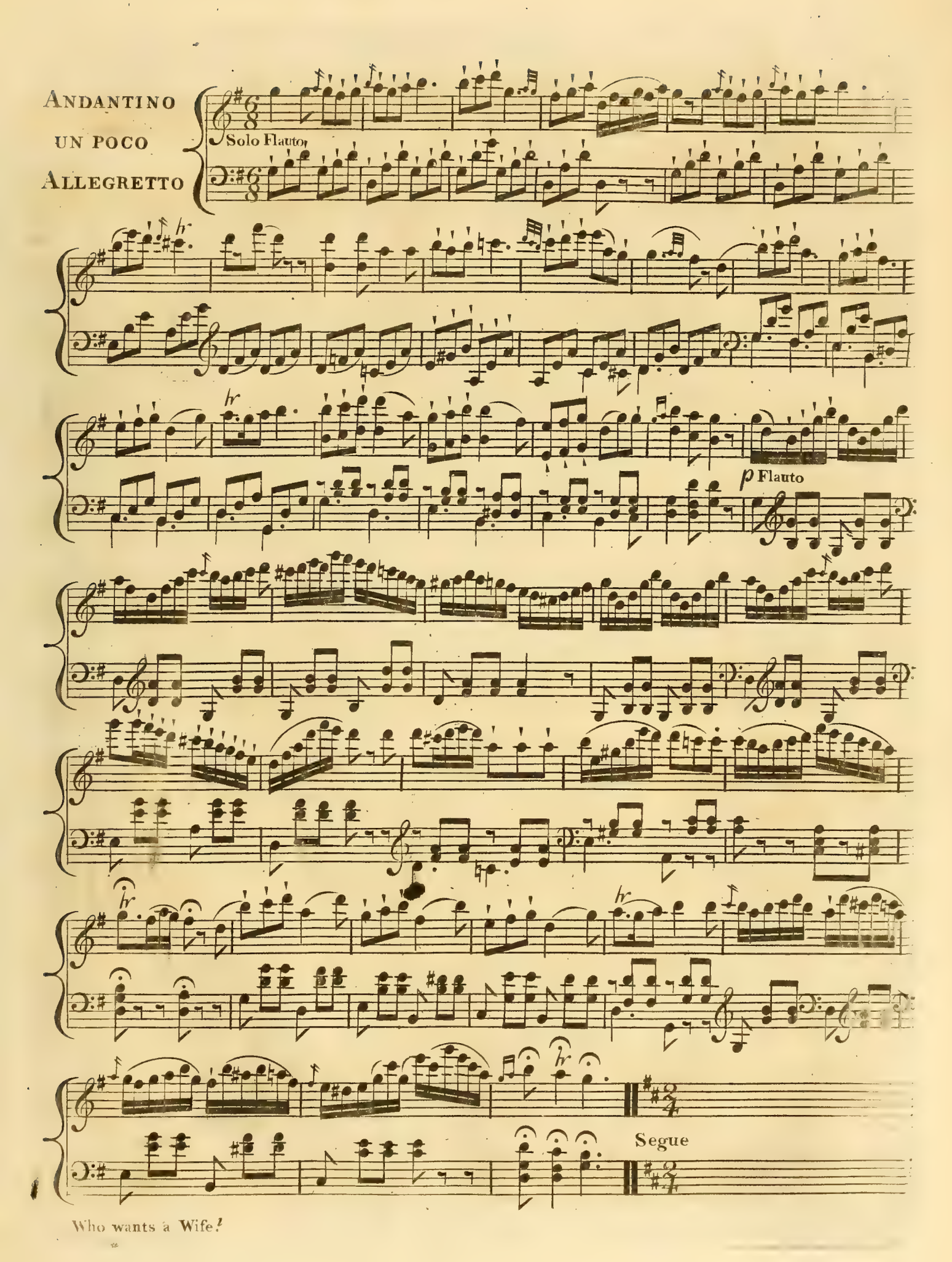
ff

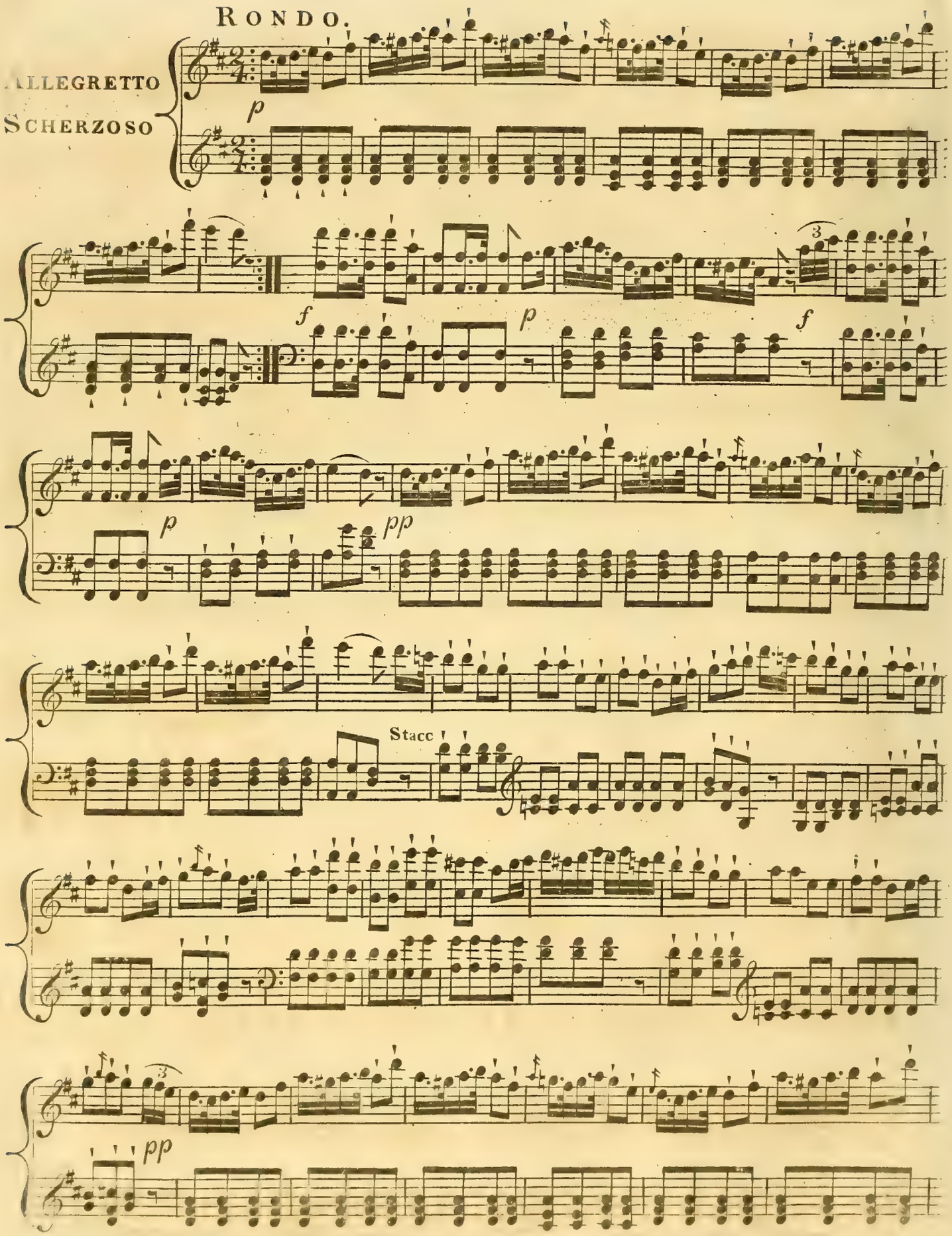
rf rf

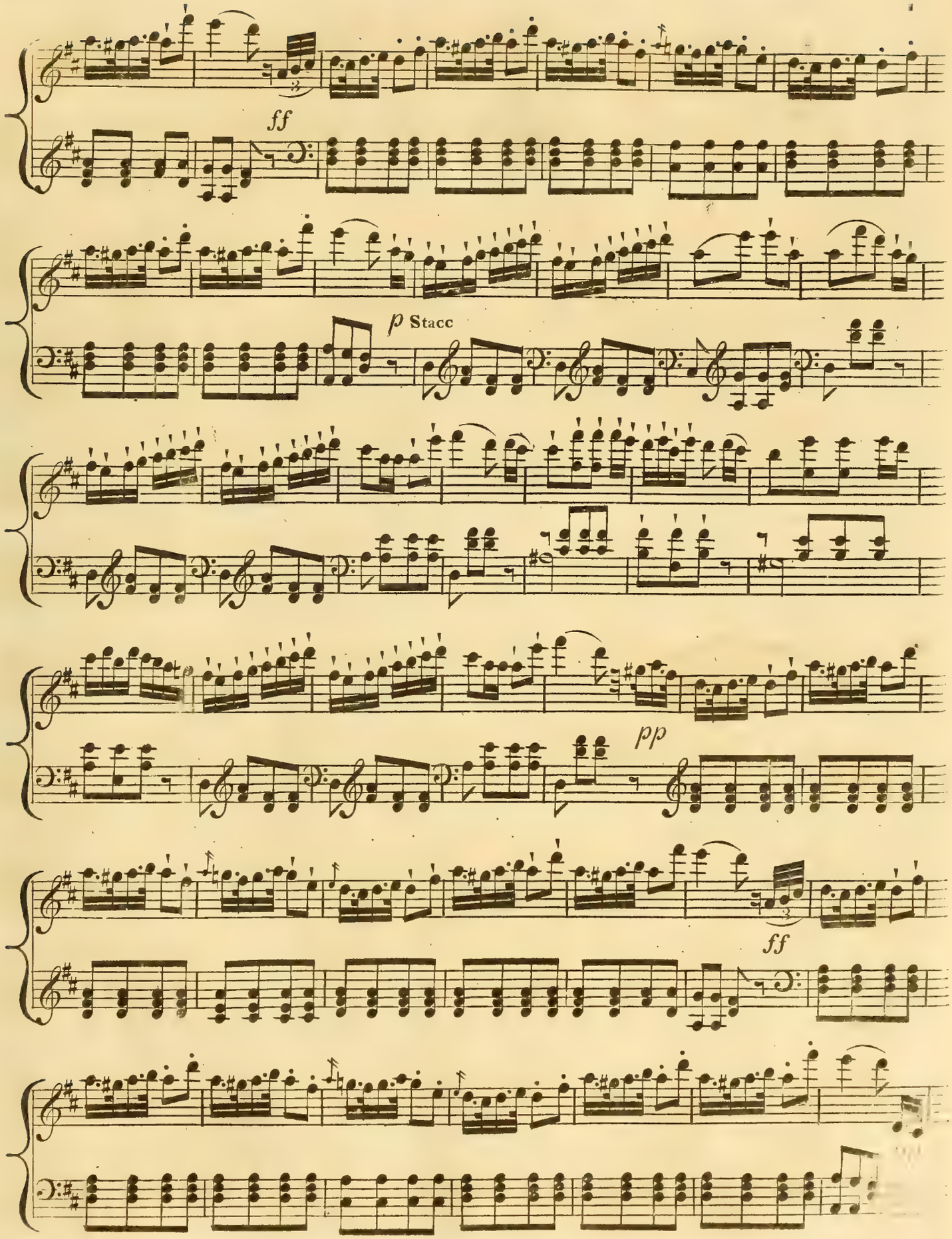
p

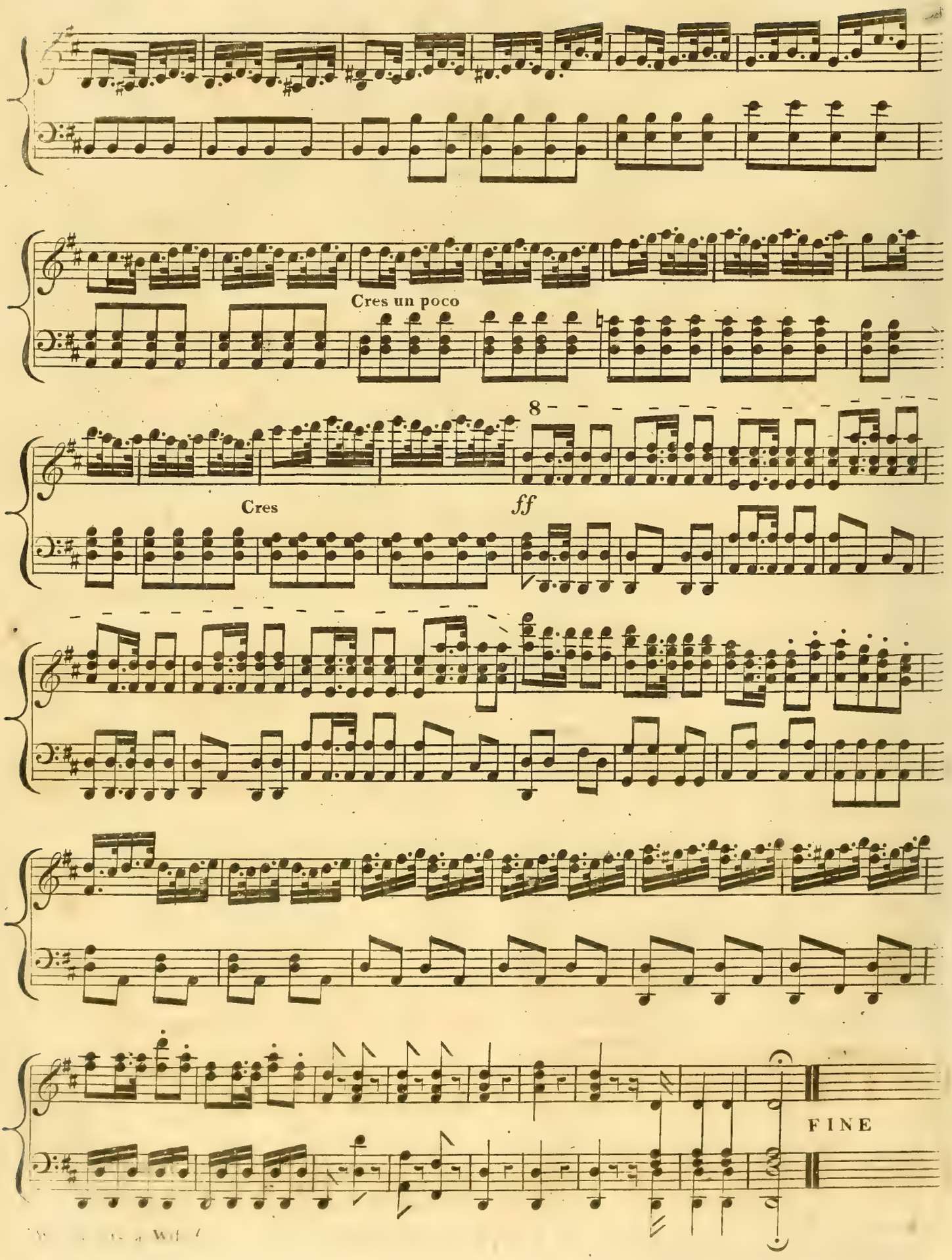

Dol
cres
ff
Corni
p
pp
cres
ff


rf
rf
p
Dol
8
cres
ff
loco


Andantino
un poco
Allegretto
Solo Flauto
p Flauto
Segue


RONDO.
ALLEGRETTO
SCHERZOSO
p
f
p
f
p
pp
Stacc
pp


ff
p Stacc
pp
ff


Cres un poco
8
Cres
ff
FINE

GOOD NIGHT.

Glee

sung by

Miss Carew, Mr. Tett, Mr. Sinnett & Chorus.

IN

WHO WANTS A WIFE.

at the

Theatre Royal, Covent Garden.

Composed by

HENRY R BISHOP.

Pr.

London Printed by Goulding D'Almaine Potter & Co 20 Soho Sq. & to be had at 7 Westmorland St Dublin.

(Solo, Miss Carew)

Oh let the wine that sparkles bright, O'er=flow the Cup of

ANDANTINO CON MOTO.

p pp

welcome here; It yields a charm of pure delight, When beauty deigns the draught to share.

Who wants a Wife! (This Glee may be had, Arranged for Three Voices)

Good night, nor sigh that now we part, Your joys commence, your cares are flown; For grief no more can

Solo

Dol

Dol

Good night, nor sigh that now we part, Your joys commence, your cares are flown; For grief no more can

CHO.

touch the heart, That life and love at once disown Good night, nor sigh that now we part, Your

Alto

Good night, nor sigh that now we part, Your

touch the heart That life and love at once disown Good night, nor sigh that now we part, Your

joys commence, your cares are flown, For grief no more can touch the heart, That life and love at

joys commence, your cares are flown, For grief no more can touch the heart, That life and love at

joys commence, your cares are flown, For grief no more can touch the heart, That life and love at

pp

once disown. Good night good night good night good night good night good night good

pp

once disown. Good night good night good night good night good night good night good

pp

once disown. Good night good night good night good night good night good night good

ppp

decres

night good night good night good night good night good night good night good night good

night good night good night good night good night good night good night good night good

night good night good night good night good night good night good night good night good

night good night good night.

night good night good night.

night good night good night.

8

loco

Dim

When the Cadi enters.

MAESTOSO ALLA MARCIA

ff

The Cadi departs.

ff

p

pp

Badoura enters.

ALLEG^tto MODER^to

p Wind Instruments only

This Air is repeated at the Exit of Badoura

Sarucma enters

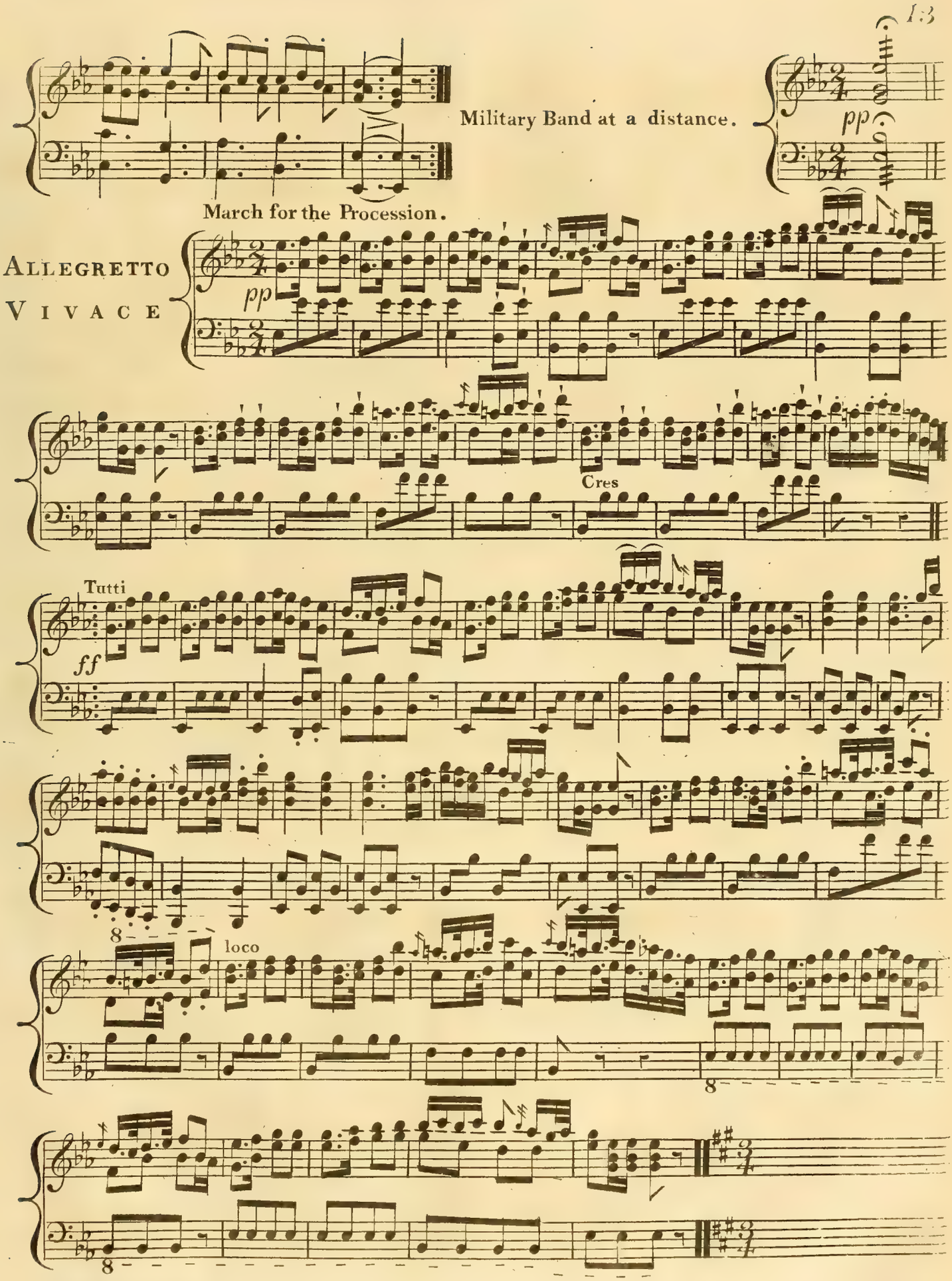
POMPOSO ALLA MARCIA

ff

This Air is repeated for the Exit of Sarucma

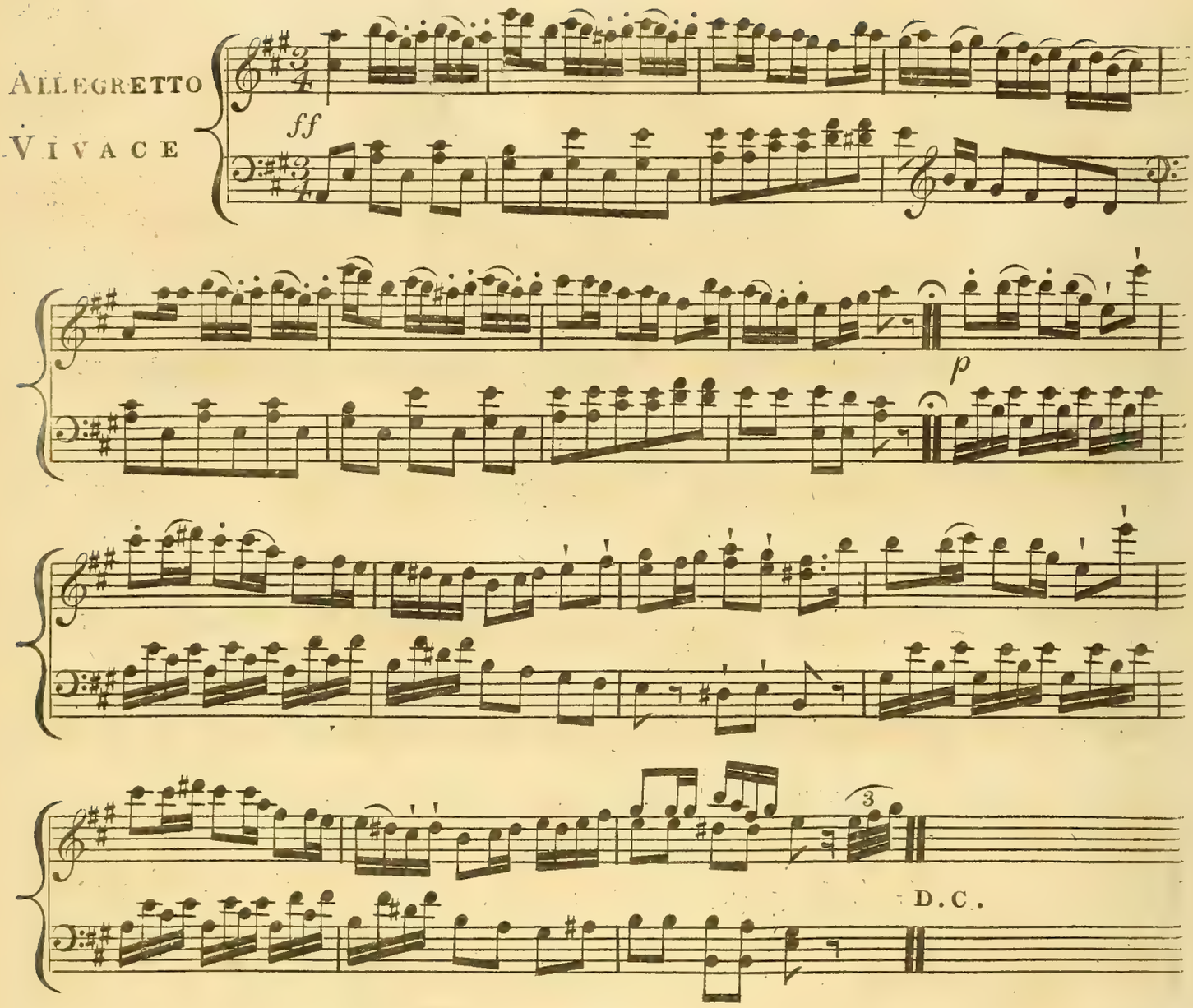
Zora enters

ANDANTINO GRAZIOSO UN POCO VIVACE

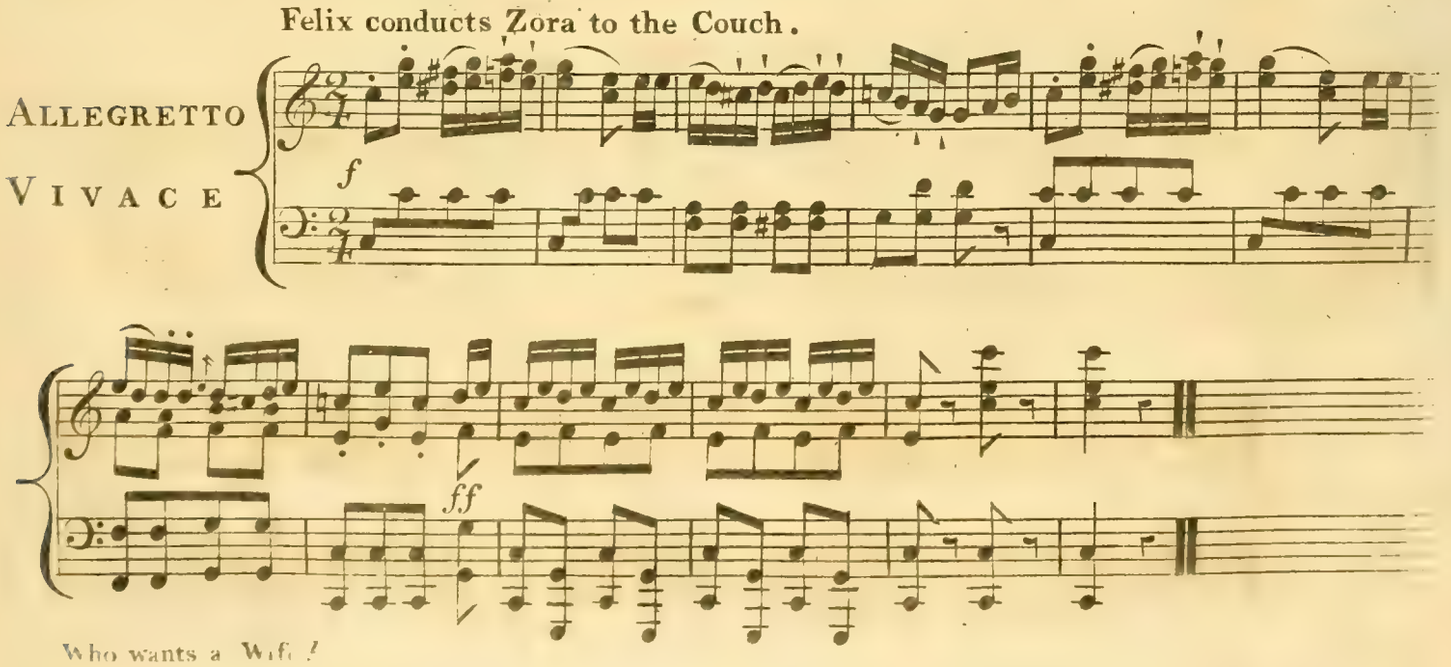


Who wants a Wife?

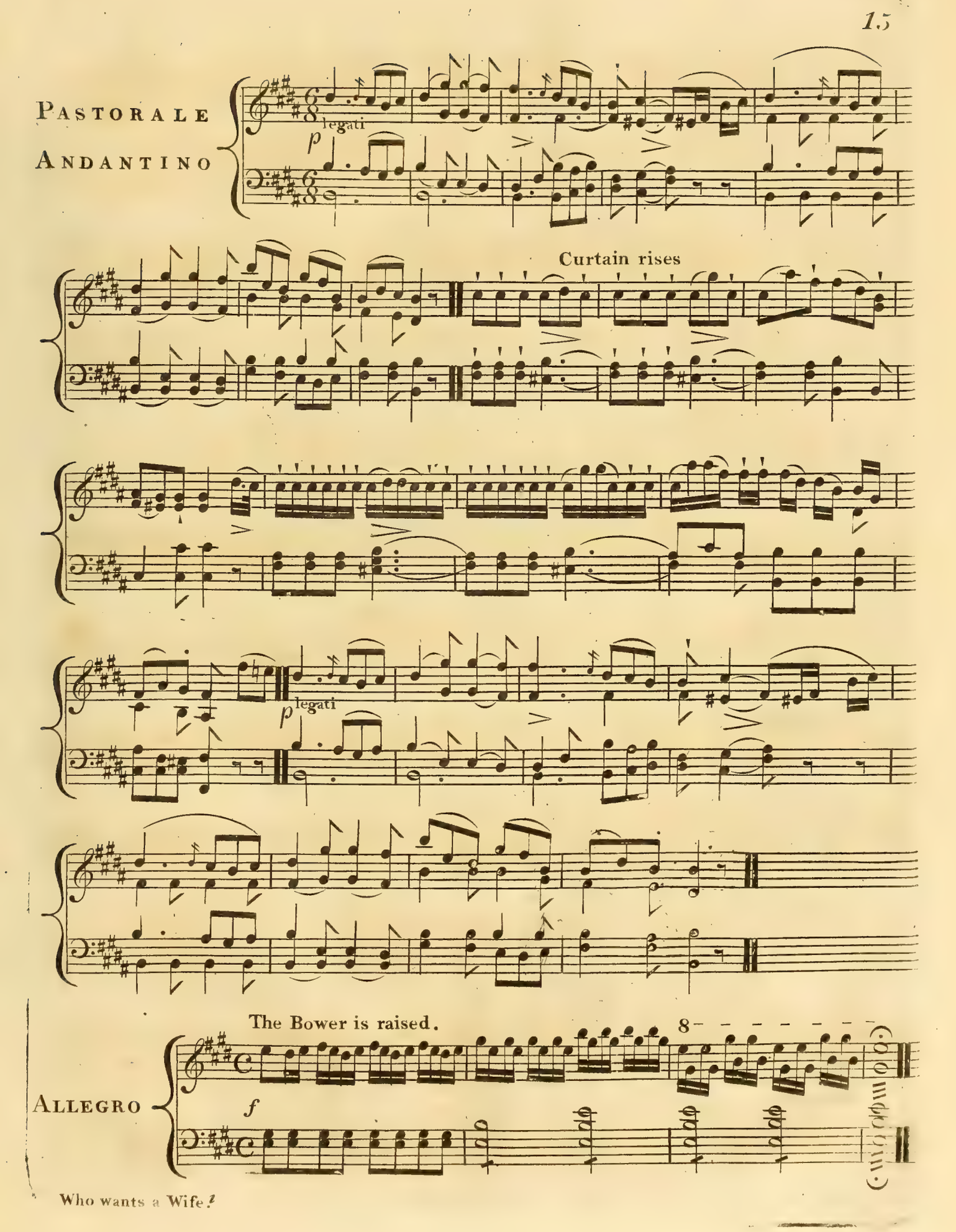
Entr' Acte.



Felix conducts Zora to the Couch.



Who wants a Wife!


Pastorale
Andantino
legati
p
Curtain rises
legati
p
The Bower is raised.
Allegro
f
8

For fear an Old Maid I should die.

Sung by

Mrs. LISTON,

IN

WHO WANTS A WIFE

at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP

Ent. Sta. Hall, Pr

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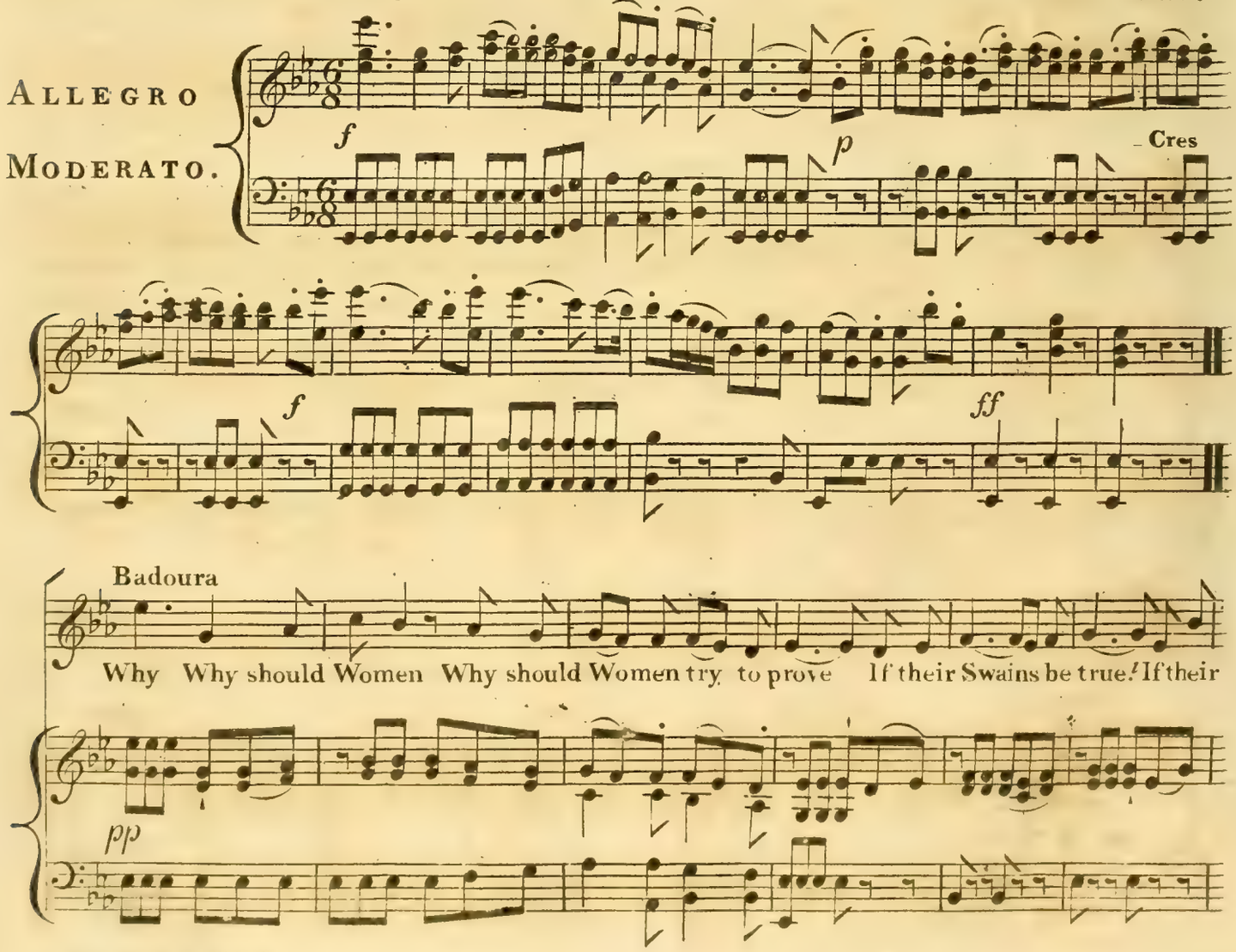


Swains be true in Love! The Men have still de=ceiv'd 'em; The Men have still deceiv'd em;

They swear, and flatter, coax_ us too! But once our Husbands

f *mf*

then we rue That e=ver we believ'd 'em! I vow and protest I cant bear it, I'll never be

married, not I! I hate all the sex I declare_ it And hope an Old Maid I shall die_ _ and

Who wants a Wife!

hope and hope and hope an Old Maid I shall die – – 'Tis plain e =

f p

= nough, the cautious Elves So truly, dearly love themselves, They

f pp

only try to vex us; For when we think we've got 'em fast, They change and cheat us

pp

all at last, Thus e = ver Men perplex us, Thus e = ver Men per = plex us. I

(Slower)

Tempo Primo

vow and protest I can't bear it! It may be as well tho' to try-- So

Colla Voce

if I've an offer I'll hear it For fear an Old Maid I should die! --- For

a Tempo

fear--- For fear, For fear an Old Maid I should die--!

mf

f

ff

Who wants a Wife!

The Favorite Ballet AND Pas Deux

as Danced by

MISS LUPINO & MR. NOBLE.

IN

Who Wants a Wife

at the

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP.

London Printed by Goulding D'Almaine Potter & Co. 20. Soho Sq. & to be had at 7. Westmorland St. Dublin

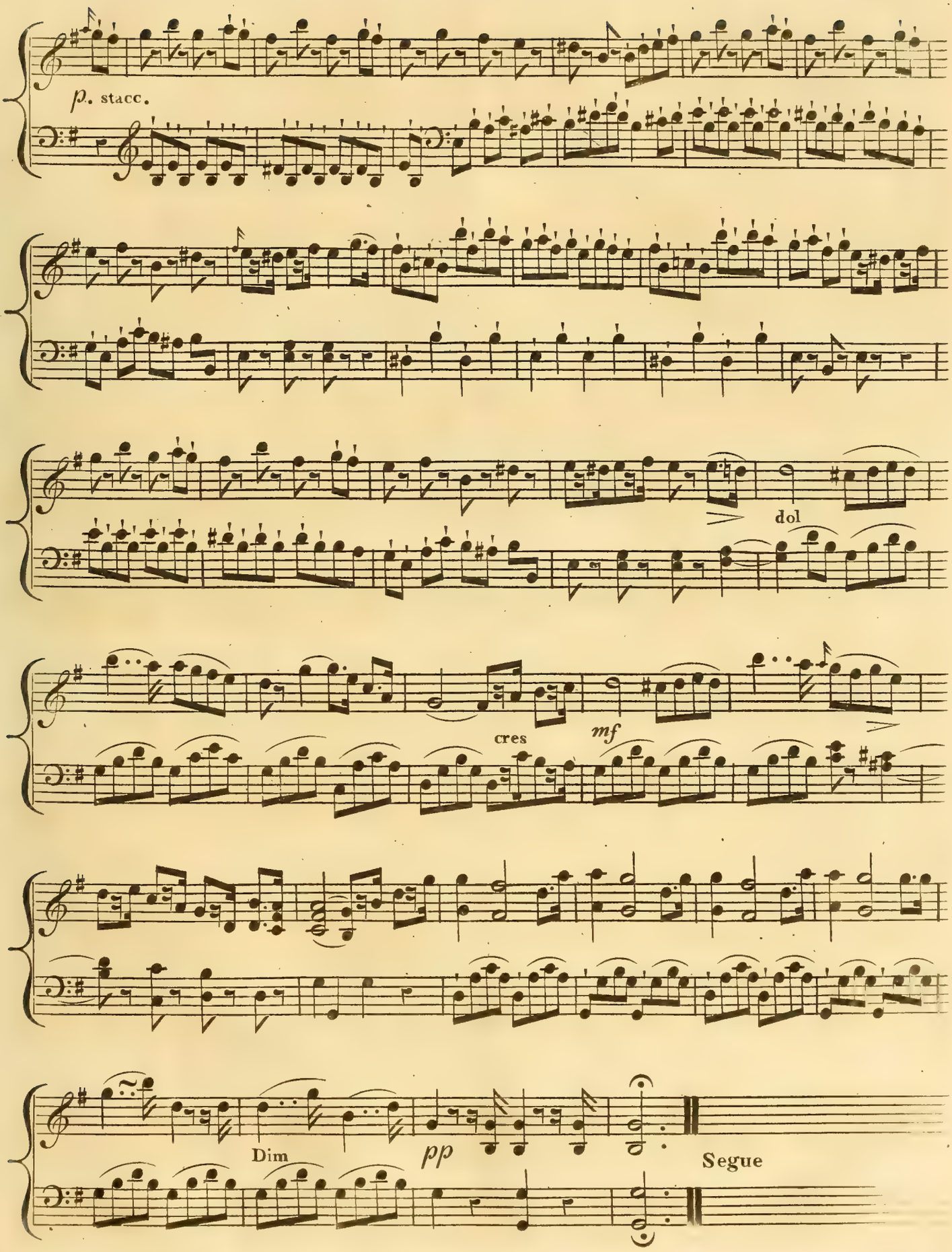
Corps de Ballet.

ANDANTINO GRAZIOSO PIU TOSTO ALLEGRETTO.

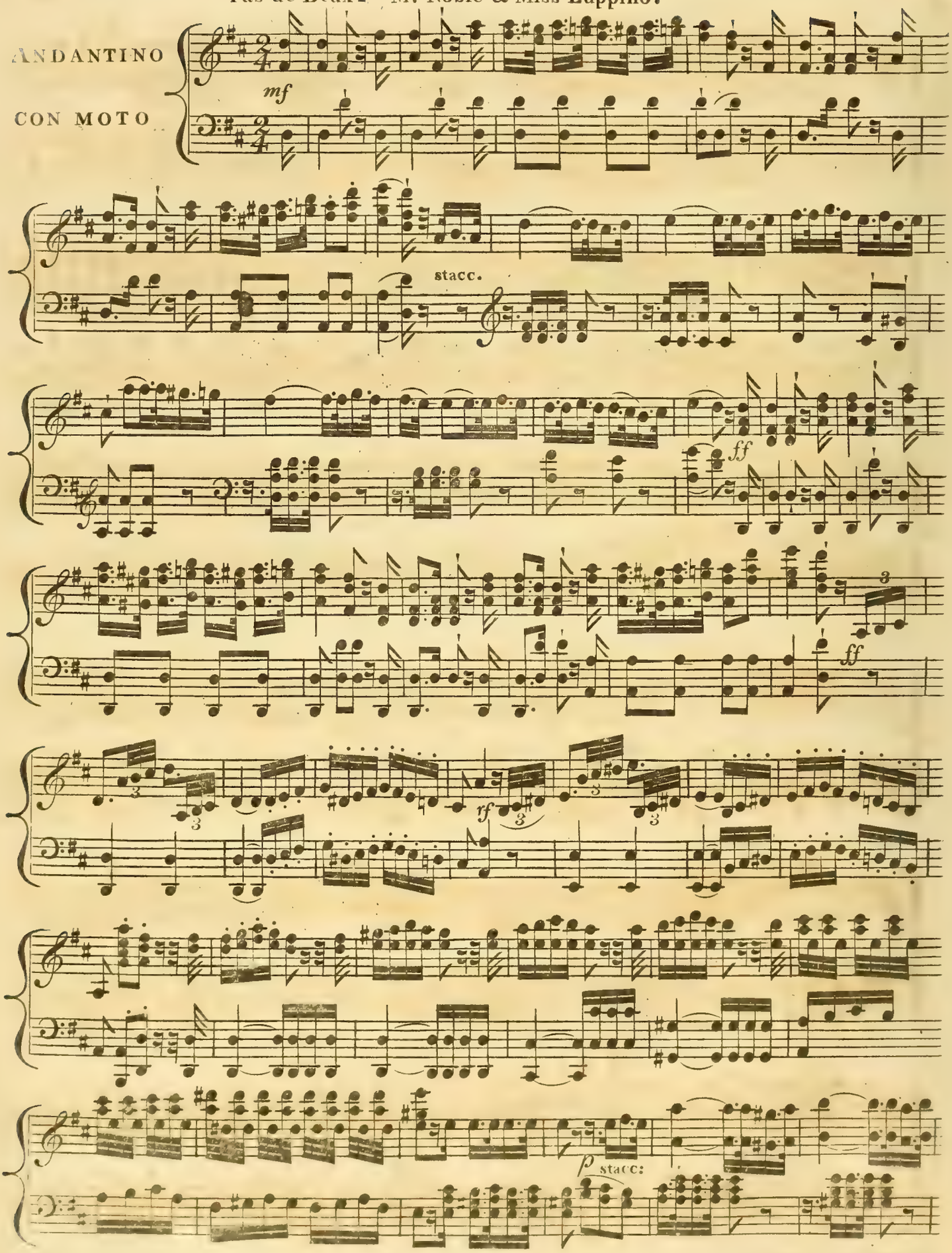
f *p* dol

f

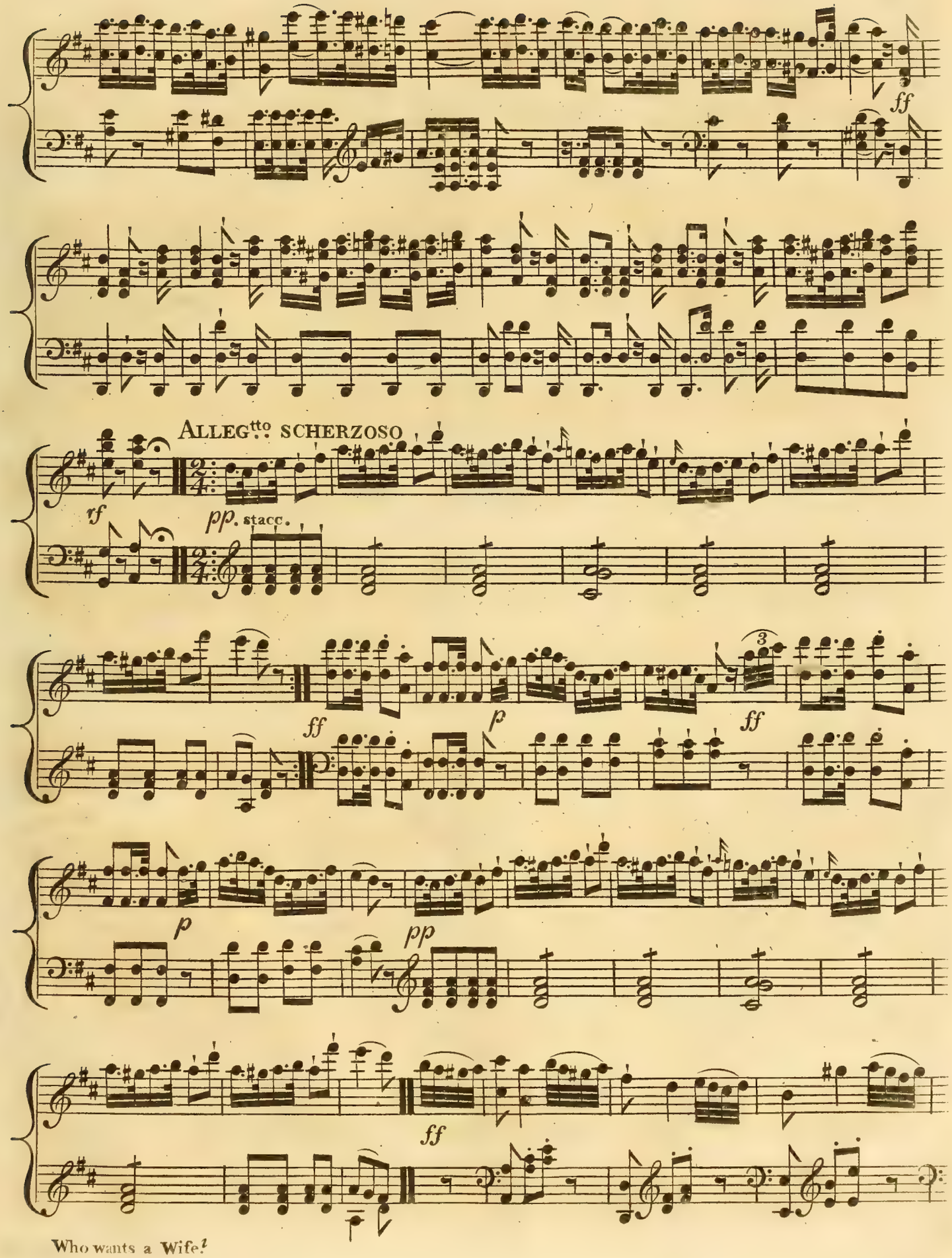
pp *f*

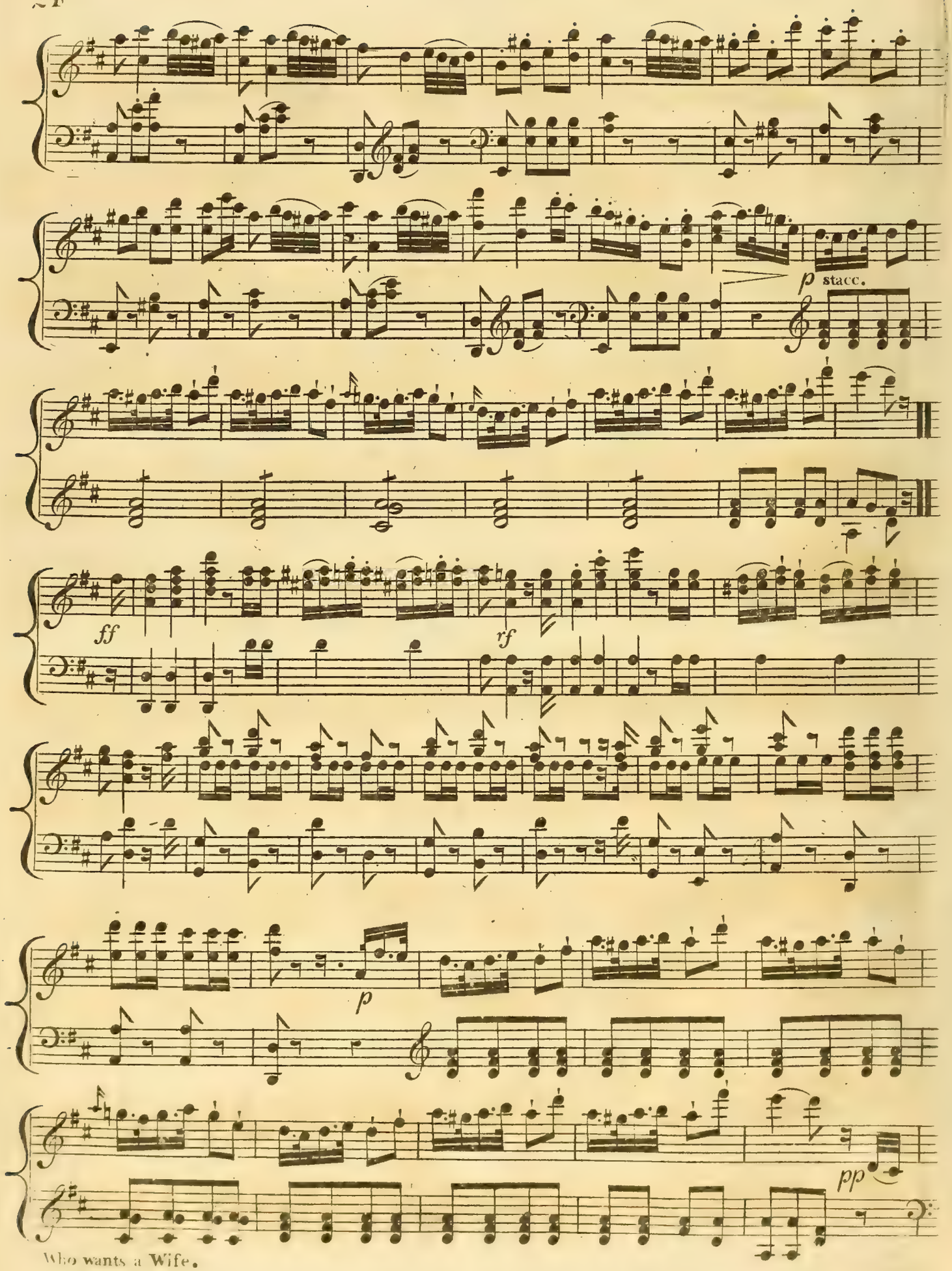

p. stacc.
dol
cres
mf
Dim
pp
Segue

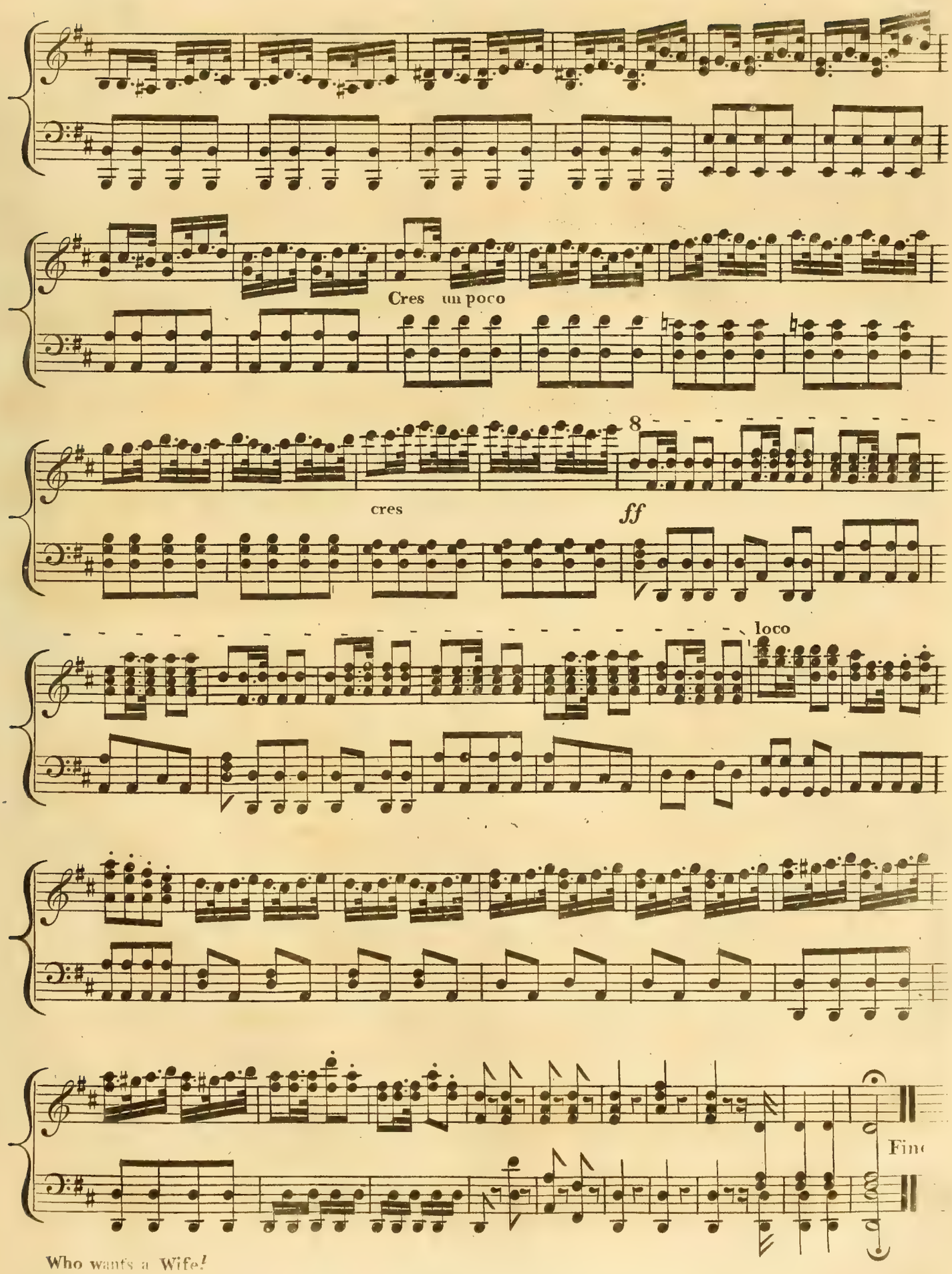
Pas de Deux – Mr. Noble & Miss Luppino.



Who wants a Wife!


ff
ALLEG.tto SCHERZOSO
rf
pp. stacc.
ff
p
3
ff
p
pp
ff


p stacc.
ff
rf
p
pp



Who wants a Wife!

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